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A COMPLETE HANDBOOK

TO THE

NATIONAL MUSEUM

IN

NAPLES.

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NATIONAL MUSEUM

IN

NAPLES,

ACCORDING TO

THE NEW ARRANGEMENT.

WITH PLANS AND HISTORICAL SKETCH OF THE BUILDING, AND AN APPENDIX RELATIVE TO POMPEII AND HERCULANEUM.

THE ORIGINAL WORK BY

DOMENICO MONACO,

CURATOR OF THE MUSEUM;

THE ENGLISH EDITION BY

E. NEVILLE ROLFE, ESQ., B.A.,

HEACHAM HALL, ENGLAND.

THIRD EDITION.

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PREFACE.

Having been much encouraged by the success that has attended the first two editions of this Handbook, I have decided, on account especially of the re-arrangement of the Museum and the re-numbering of the collections, to bring out a third edition, which should give more ample assistance to the student without being too scientific for the use of the tourist. In this work I have been cordially assisted by Mr. Neville Rolfe, an English gentleman residing here, who, for the benefit of his fellow-countrymen, has kindly assisted me for several months, and whose varied reading and indefatigable perseverance have added very materially to the value of the Handbook.

Domenico Monaco.

Naples.

It has been with great pleasure that I have assisted Mr. Monaco in bringing out this new edition of his Handbook to the Naples Museum.

His intimate knowledge of the specimens, and his various works upon the subject, give him an experience which enables him to speak with authority.

Having had a large experience in practical sight-seeing, I am well aware how difficult it is to produce a *vade-mecum* which shall be complete without being prolix, and comprehensive without being tedious. The visitor wants to know, not so much what is in a museum, as what he ought

to see of its contents, and the difficulty of selection has been very great. The specimens selected for description are the most celebrated in each department, and the descriptions have been carefully written *on the spot*, and verified by a reference to the best authorities.

It is impossible to make a handbook interesting to the general reader, but I am not without hope that much of the general information contained in these pages may be of interest to visitors before their visit to the Museum as well as afterwards.

The principal authorities I have drawn from are Dr. Smith's well-known dictionaries, and the works of Fiorelli, De Petra, Pistolesi, Winckelmann, Birch, Westropp, and other standard books, most of which may be consulted on application to the Librarian at the Museum.

I am also much indebted to the Rev. J. C. Fletcher (an American gentleman who is preparing a work on Pompeii), who has most kindly placed a great deal of new and valuable information at my disposal.

I have inserted references to the Bible and to the Classics where the specimens are illustrated by them, but want of space forbade my setting out the quotations at length.

In conclusion, I venture to hope that the careful work of several months may be useful to the vast English-speaking community who visit these magnificent collections, and to them I respectfully dedicate it.

EUSTACE NEVILLE ROLFE, B.A.

HEACHAM HALL, ENGLAND.

HISTORICAL SKETCH.

The building which is now known as the National Museum of Naples was erected, by order of the Viceroy Duke d'Ossuna, by Chevalier Fontana. It was originally intended for a stable, and was begun in 1586. The water supply proving insufficient, the building was left in an unfinished condition until 1610.

The Viceroy Pietro de Castro, Count of Lemos, then assigned it to the University, adapted it to this purpose, and formally inaugurated it on the 14th of June, 1616, after which time it was known as the *Regi Studii.*

After the earthquake of 1688, it was used by the Law Courts, and during the revolution of 1701 it was turned into a barrack.

In 1767 it was again used for educational purposes.

In 1790, King Ferdinand IV., a Bourbon, desiring to transform it into an Archæological Museum, commissioned the architects Fuga and Schiantarelli to build the upper story and the principal staircase, a work which was completed by the architects Maresca and Bonucci. It was then they transported to it all the specimens found in the excavations at Pompeii, Herculaneum, and Stabia, as well as antiquities from the Museum at Capodimonte, which had been inherited from the Farnese family by Elizabeth, second wife of Philip V. of Spain, the last representative of the Farnese family and mother of Charles III. *de Bourbon.*

The Bourbons of Naples enriched this magnificent store of antiquities by purchases, and by the addition of such collections as those of Noia, Albani, Vivenzio, Arditi, Poli, &c. They also declared the Museum to be their private property, independent of the Crown, and gave it the name of the *Real Museo Borbonico.*

General Garibaldi, when Dictator in 1860, proclaimed the Museum and the territory devoted to excavation to be the property of the nation, and increased the annual subvention in order that the works at Pompeii might be more actively prosecuted.

Lastly, Victor Emmanuel II. re-organized the National Museum, and included in it the Cumæan Collection of the Count of Syracuse, presented by Prince Carignano of Savoy, the Santangelo Collection, the Palatina engravings, the tapestries bequeathed by the Marquis Del Vasto, together with the medals and dies of the Neapolitan Royal Mint.

These incomparable collections of marbles, bronzes, antique paintings, and articles of gold and silver, are now all exhibited as classified by the learned Senator, Giuseppe Fiorelli, head of the royal commission for arranging and superintending all the excavations of antiquities in Italy. This gentleman, whose reputation as an antiquary is European, has by his good taste, his great learning, and his devotion to the fine arts, raised this Museum to the highest place among archæological collections.

The *savant*, the artist, the antiquary, even the casual visitor, may derive from an inspection of these vast treasures, a clear idea of the manners and customs of the ancients, as well as of the high civilization and luxury to which they had attained.

REGULATIONS.

THE Museum is open to the public from 10 A.M. to 4 P.M. daily, from November 1st to April 30th, and from 9 A.M. to 3 P.M. the rest of the year.

Entrance, 1 franc; children half-price. Free on Sundays from 10 to 1.

THE MUSEUM IS CLOSED ON THE FOLLOWING DAYS:—

January 1st, New Year's Day.
January 6th, the Epiphany.
March 14th, King's birthday.
Easter Day.
Ascension Day.
The Festival of Corpus Christi.
The first Sunday in June (national statute holiday).
June 29th, Feast of SS. Peter and Paul.
August 15th, the Assumption.
September 8th, the Nativity of the Virgin.
September 19, Feast of St. Januarius, patron of Naples.
November 1st, All Saints' Day.
November 20th, Queen's birthday.
December 8th, Immaculate Conception.
December 25th, Christmas Day.

NOTICE.

The following abbreviations are occasionally adopted :—

F. Farnese Collection.
H. Herculaneum.
P. Pompeii.

And in the account of the picture galleries—

C. for canvas.
P. for panel.

Where a Latin word is given in italics, the reader is referred to Dr. Smith's 'Dictionary of Antiquities.'

Specimens marked with an asterisk (*) are illustrated in Mr. Monaco's large work entitled 'The Monuments of the National Museum in Naples,' price 35 francs. See advertisement on back of cover.

Other specially remarkable specimens are marked with a dagger (†).

The numbers referred to are the white ones with blue edges. They are not always in arithmetical sequence, because new specimens are constantly being found and put with others of the same class, with a higher number; but by attention to the book, visitors will experience little difficulty in identifying the specimens.

INDEX.

THE building consists of Ground-floor with basement, Entresol, and Upper Floor, and is divided into two wings by the Great Hall below, and the Library above.

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HANDBOOK

TO THE

NAPLES MUSEUM.

THE GREAT HALL.

Twelve marble slabs recording the history of the building.

Sixteen ancient *cipollino* columns on modern pedestals, found in *Sant' Agata dei Goti.*

ON THE RIGHT,

ALEXANDER SEVERUS. Colossal statue in marble. (*F.*)

Four statues of Roman Consuls. (*Herculaneum.*)

*FLORA. A colossal statue gracefully draped. (*Farnese.*)

ON THE STAIRCASE,

Marble statues representing (5976) the Ocean, (5977) the Nile, a lion, and two Venuses. (*Farnese.*)

ON THE LEFT,

*GENIUS of the Roman people. Colossal statue. (*F.*)

Four statues of Roman Consuls. (*Herculaneum.*)

URANIA. Colossal statue from Pompey's theatre at Rome. (*Farnese.*)

GROUND-FLOOR—RIGHT.

ANCIENT FRESCOES.

This fine collection of upwards of one thousand paintings, taken from the walls of Pompeii and Herculaneum, forms one of the chief attractions of the Museum.

The pictures represent various historical and mythological scenes from the ancient poems and legends, as well as many domestic incidents, which have served to throw a flood of light upon the manners and customs of the ancient Romans; and though they are frequently incorrect in drawing, the freedom of their execution, the harmony of the grouping, the ease of pose, and the power of expression, are scarcely surpassed by the best painters of our own day.

The collection contains some unimportant landscapes, for landscape-painting was never a favourite with the ancients, the end and aim of whose painting seemed to be to give prominence to the representation of the human form, with which their games and contests rendered them so familiar. Landscape, especially in an age of decline as at Pompeii, was employed for mere decorative purposes, while the other pictures served to a great extent the purpose of books in recording the ancient myths with which every educated Roman was expected to be familiar.

When first discovered, the colours are as bright as though they had been painted yesterday, but they fade more or less with exposure, perhaps according to the colours employed in their execution, or perhaps according to the special nature of the volcanic ash in which they have been buried. They were painted upon the plaster of the walls, the last coat of which we learn from Vitruvius was composed of a cement made of powdered marble, upon which the pictures were painted while it was still wet, so that they became actually incorporated into the wall itself.

We describe the most important of them. The compartments are numbered in Roman numerals on the cornices of the respective halls.

FIRST HALL (*Corridor*).

COMPARTMENT IX.

ON THE RIGHT,

8598. One of the largest paintings in Pompeii, found in the House of Diomede.

The centre represents a Faun kissing the hand of a

Bacchante. Above: still life, fish, game, a purse, a papyrus with seal, an inkstand and a pen.

COMPARTMENT VIII.

8594. A large painting from the House of Pansa the Ædile, Pompeii, representing fish and game.

COMPARTMENT IV.

Other mural paintings of splendid arabesques, galleys, and ornaments, chiefly from the Temple of Isis, Pompeii.

Continuing straight on, we come to the

SECOND HALL.

A large number of small pictures representing game, fish, and still life, for the decoration of dining-rooms. (*P.* and *H.*)

COMPARTMENT XI.

8645. A glass water bottle, admirably executed, and a dish with figs, among which are a gold and a silver coin. Some say this refers to a Roman custom of putting coins among their sweetmeats; others, that it refers to the fact mentioned by Athenæus, vii. 2, that the cooks of that day preferred masters who did not check their bills. (*P.*)

COMPARTMENT XIII.

8750. Quails pecking ears of corn and millet.
8759. Gazelles and ducks, admirably executed.
8760. Peacock perched on a trellis work. (*P.*)

COMPARTMENT XIV.

*8791. Caricature. A parrot drawing a go-cart driven by a grasshopper. A satire on the stronger being driven by the weaker. Some have referred this to the influence of Seneca over Nero; others, with more reason, have seen in the grasshopper the famous witch "Locusta," who provided Nero with the poison to murder Britannicus, and supplied the Roman ladies with the means of getting rid of their husbands. (*Herculaneum.*)

8795. Panther fighting a snake.

Returning to the first corridor, we enter the

SOUTH HALLS.

THIRD HALL.

COMPARTMENT XV.

ON THE LEFT,

Several pictures exhibiting legends of Apollo.

8846. APOLLO, CHIRON,* and ÆSCULAPIUS. The artist has brought together in this picture the three inventors of medicine with their attributes. Apollo is represented as the god of medicine, Chiron as that of surgery and botany, and near to him his pupil Æsculapius in an appropriately reflective attitude. (1807. *Pompeii.*)

8847. MELPOMENE crowned with laurel, bearing a club and holding a mask. (*P.*)

COMPARTMENT XVI.

From 8850 to 8855. TRITONS and SEA-MONSTERS. (*Stabia.*)

COMPARTMENT XVII.

8859. NEREID. A nymph borne by a sea-horse. She lies on the back of the animal, holding on by its neck. The attitude is graceful, and the nude figure well drawn. (*Stabia.*)

8864. HYLAS, carried off by the nymphs while he was taking water from the river Ascanius. Beyond: Hercules sorrowfully seeking his friend in the wood. (*Herc.*)

8870. NEREID. A nymph lying on a sea-panther with a fish's tail: her figure is symmetrical, and the whole composition is skilful. (April 1870. *Stabia.*)

COMPARTMENTS XVIII., AND XIX.

BELOW THE WINDOW,

8889 and 8896. PHRYXUS and HELLE. The latter falling into the waves, from the ram which carried her, is raising

* Chiron was the son of Saturn and Filira; he was represented as half man and half horse, because he prescribed medicine both for men and horses.

her arms imploring assistance from her brother Phryxus, who is exerting himself to save her. (*Pompeii.*)

*8898. THE THREE PARTS OF THE ANCIENT WORLD, *Europe, Asia,* and *Africa.* Europe, without attributes, is seated on a throne, covered with a conical canopy, held by a woman placed a little behind. On her right, Africa is represented as a negress holding a tusk. On the other side, Asia, having a head-dress of elephant scalp. Africa and Asia are both standing. Behind these three figures, there is a ship under full sail, typical probably of the means whereby these different continents were united. (*Pompeii.*)

COMPARTMENT XX.

8905. CEREMONIES in honour of Ceres. An acolyte leads a wild boar towards the lighted altar. On each side stands the *Camillus* (or assistant to the sacrificers), with a *rhyton* (or libation cup) and a small pail in his hand, celebrating the Deity, while the officiating priest plays on the tibia and strikes a cymbal with his foot. In the centre, a priestess. Below, the sacred serpents. (*Pompeii.*)

COMPARTMENTS XXI., TO XXIII.

8919 and 8924. CEREMONIES in honour of Isis and Osiris, and other paintings with Egyptian symbols and divinities. (*Temple of Isis, Pompeii.*)

Two octagonal tables containing

WATER COLOURS in pots as found in a shop at Pompeii, composed of materials similar to those of modern colours, according to an analysis made by Sir Humphry Davy.

COMPARTMENT XXIV.

8968. SOPHONISBA and MASSINISSA—a fragment. Sophonisba supported by Massinissa, holding in her hand the cup from which she is about to drink the poison. On the other side, Scipio admiring the heroine. (*Pompeii.*)

109751. THEFT OF THE PALLADIUM. This painting represents six personages in two groups. In the group of four, on the left, is seen Ulysses (ΟΔΥϹϹЄΥϹ), easily recognised by the *pileus* or felt hat he has on his head, in

the act of stealing the *Palladium*, or sacred statue of Minerva, from the temple at Troy. He bears it under his left arm. A little behind is Diomedes (ΔΙΟΜΗΔΗϹ), with a lion's skin on his head: farther on, Helena (ΕΛΕΝΗ), and behind, her faithful maid Æthra (ΑΙΘΡΑ), a relative of Menelaus. In the other group, on the right, a priestess, holding a torch in her hand, struggles with a man who wishes to prevent her from giving the alarm. The name of each figure is painted beside it, but is now hardly legible. (May 1870. *Pompeii.*)

The *Palladium* was preserved in the sanctuary of the Temple of Vesta at Rome, with the sacred fire always burning before it. According to one legend, *Æneas* brought this sacred relic from Troy, and instituted the Vestal Virgins to take care of it.

COMPARTMENT XXVI.

8976. Medea. A picture remarkable for the expression of the face and its admirable preservation. (*Pompeii.*)

*8977. Medea meditating the murder of her two children, holding a drawn sword. The children, unconscious of their impending fate, are playing at knucklebones. An old man in a doorway looking on. A very famous picture. (*Pompeii.*)

COMPARTMENT XXVII.

8980. Meleager and Atalanta, the former seated with two hounds and two spears, and his foot upon a stone, near which lies the Calydonian boar. Atalanta stands by, and two figures, probably the uncles of Meleager, are hard by. Behind Meleager a statue of Diana. (*Pompeii.*)

FOURTH HALL.

COMPARTMENT XXVIII.

8984. The Cyclops Polyphemus with his three eyes, sitting by the sea-shore upon a rock, receiving a letter from Galatea brought by a Cupid on a dolphin. (*H.*)

8991. Death of Perdix, a carpenter who invented the geometrical compass, and was murdered by his uncle Dædalus. The picture represents the murder in the workshop, with apprentices sawing and planing. It is

painted as being on the plane of a catafalque carried by four bearers, and probably records the funeral of a carpenter. (*Pompeii.*)

8992. HERCULES and OMPHALE. A fine picture. The hero leans playfully on the neck of a bearded man, while a Cupid blows a flageolet in his face. On the left, among other figures, Omphale, looking on severely, with a club in her hand. (*House of Marcus Lucretius, Pompeii.*)

COMPARTMENT XXIX.

8997–8. PERSEUS and ANDROMEDA. This fine painting shows Perseus holding the Gorgon's head, that Andromeda may see the reflection in the brook at their feet. He thus gratifies the curiosity of his bride, and saves her from the malevolence of Medusa. (June 1760. *Pompeii.*)

COMPARTMENT XXX.

9000. HERCULES sprawling on the ground and teased by Cupids. Two of them are sawing up his club. Three very elegant girls are in the background. (*Pompeii.*)

9001. HERCULES delivering Dejanira from the Centaur Nessus and his son Hylæus. Observe the method of harnessing the horses. (*Pompeii.*)

COMPARTMENT XXXI.

9006. HERCULES bringing Eurystheus the wild boar of Erymanthus. This picture is full of life. (*Pompeii.*)

*9008. TELEPHUS FED BY THE HIND. He is sucking the hind, who turns her head to caress him. Hercules, with his attributes and crowned with ivy, looks at him frowningly. A winged Fame alights beside him, her head crowned with olive, and points out Telephus to his father. On a rock sits a majestic woman crowned with fruits, the protecting goddess of the forsaken boy. Near her is a basket of grapes and pomegranates: a merry Faun is behind her, holding a panpipe in his hand. Hercules has at his side an eagle and a lion. (*Herculaneum.*)

9010. THE TROJAN HORSE. The entry of the famed wooden horse into Troy (Virg. Æn. ii. 15). His head is covered with a helmet; on his back the skin of a wild

animal, such as the ancients used for a saddle. A double file of men are dragging him through an opening made in the walls. At the foot of a column, Laocoon is seated looking on. Farther off is Cassandra alone. A statue of Diana in the distance. (Found in April 1761. *Pompeii.*)

†9009. ÆNEAS WOUNDED. This beautiful painting, which is quite unimpaired, represents an episode of the Trojan war. Æneas leaning on his spear, with an expression denoting pain, has his arm round the neck of Iulus, who weeps. Macaonus, a surgeon, is on his knees picking up the artery with a forceps. Other warriors look on, while Venus appears from Olympus with a sprig of balsam. (*P.*)

COMPARTMENT XXXII.

9012. HERCULES STRANGLING THE SERPENTS. Alcmene having given birth to twins (Hercules and Iphicles, the former Jupiter's son and the second her husband Amphitryon's), Juno became jealous of her; and, to revenge herself upon her rival, sent two serpents to the boys' cradle. Iphicles was afraid of them, but Hercules went to meet and kill them.

In the middle of the picture Hercules is strangling the two serpents. Behind him Alcmene, terrified, raising up her right arm. On one side, Jupiter sitting on a throne, with a sceptre. On the other Amphitryon with a large head-dress, clasping Iphicles in his arms, who is terrified at the sight of the reptiles. (*Pompeii.*)

Opposite,

DOMESTIC SCENES AND PORTRAITS.

COMPARTMENT XXXIII.

Sundry small paintings, representing domestic scenes, executed with much taste. The upper pictures represent "*Symposia*" or wine-parties, with musicians and revelling.

9017–8–9. A LADY painting. Observe 9018—a lady sketching a Hermes of Bacchus, with a boy and two women in the room; a very graceful picture.

9022. The TOILET. A maid dressing the hair of a fashionable lady. Two other ladies looking on. The Roman ladies were very cruel to their slave-girls, and frequently had them whipped and even crucified. (*P.*)

9023. A lady tuning up a lyre to the same pitch as another that lies beside her. Other ladies in a listening attitude. (*Pompeii.*)

9024. Man and woman seated on a *triclinium* or couch. Before them, an elegant tripod with drinking vessels. The man is drinking wine from a *rhyton.* The woman wears her hair in a net.

COMPARTMENT XXXIV.

9026–7. ORESTES RECOGNISED. He is seated, and opposite to him is Pylades, showing him a letter from Electra. He listens attentively to Pylades. A girl and an aged woman, both apparently priestesses, are spectators of the scene.

In the background is the statue of Diana, with her arrows and mantle; in the foreground, an old man, probably king Thoas. (Found in 1740. *Herculaneum.*)

Opposite,

COMPARTMENT XXXV.

Several small pictures representing concerts. (*P.*)

9034. Replica of comic Mosaic by Dioscorides.

9039. COMIC ACTORS wearing masks.

COMPARTMENT XXXVI.

*9040. CARITÀ ROMANA. Cimon in prison saved from starvation by his daughter Perona. (*Pompeii.*)

9041. HIPPOLYTUS scorning Phædra.

9042. Death of DIRCE (see page 26).

COMPARTMENT XXXVII.

9046–7. Ariadne deserted by Theseus. (*Pompeii.*)

*9043 and 9049. THESEUS in Crete. Very fine pictures in composition and execution. In the centre, Theseus with his knotted stick; around him, the young Athenians who had been sent to be devoured by the Minotaur, expressing their gratitude. One kisses his hands, another his feet; while the bull-headed monster lies dead at the entrance of the labyrinth, covered with wounds. (1739. *H.*)

9044. NESSUS (the designing Centaur) kissing the hand of Dejanira, and presenting her with a basket of fruit. (*H.*)

9051. Desertion of Ariadne.

COMPARTMENT XXXVIII.

Contains sketches of Pompeian street life, roughly drawn but extremely interesting.

9058. Paquius Proculus and his wife, in the same frame. Their expression is charming. Above this picture, and as a type of their conjugal love, was a small painting of Cupid and Psyche (see Comp. xlvi. No. 9195) kissing each other. An inscription in the house of Proculus tells us that he was a baker, and that, thanks to his popularity with the Pompeians, he was raised to the dignity of Chief Magistrate (*Duumvir juri dicundo*).

9066. A Schoolmaster flogging his pupil, who is "horsed" on the back of another boy, while a third holds his feet. Three others are studying tablets placed on their knees, and others lean against the columns. (*P.*)

Martial records the barbarity of Roman schoolmasters (Ep. cviii.).

9069. The Forum. A woman buying cloth. On the left, a seller of tools and bronze vases. (*Pompeii.*)

9071. A Baker's shop. (*Pompeii.*)

9084. Sappho (?). This pretty portrait has been named without authority after the Lesbian poetess. She is in an attitude of meditation, with stylus and tablets. (*H.*)

9088. Venus at her toilet. (*Pompeii.*)

9089. Æneas, Anchises, and Ascanius flying from Troy. All have dogs' heads—a caricature. (*Herc.*)

9097. Silence. A girl with her finger to her lips. (*P.*)

9098 *et seq.* Grotesque dwarfs. (*Inns at Pompeii.*)

Dwarfs were employed by the Romans as jesters, to give amusement at banquets and processions (Propert. iv. 8, 41; Lamprid. Alex. Severus, 34: "Nanos et nanas et moriones populo donavit"). Artists often used dwarf figures of men and animals to set off the principal figures by contrast.

COMPARTMENT XXXIX.

†9104. Achilles drawing his sword. A fragment.

†9105. Briseis. Achilles on a luxurious chair before his tent, with a sword hanging from his shoulder and a sceptre in his left hand, addresses the two heralds of Agamemnon who have come to demand Briseis, one of

whom wears a helmet and bears a spear; the other wears a steel cap, and bears the caduceus of peace. Achilles looks proud and passionate. His friend Patroclus leads out the girl, who is weeping bitterly and drying her tears with her veil. (*House of the Tragic Poet, Pompeii.*)

9106. A BLIND BEGGAR led by a dog asking alms of a lady. Thought to represent Ulysses and Penelope. (*Pompeii.*)

9108. Briseis and Ulysses embarking for Greece. (*P.*)

*9109. CHIRON and ACHILLES. The Centaur Chiron seated on his hind legs. He wears a beard, his shoulders are covered with a skin, and his left hand is stretched out to touch the lyre of Achilles, who is looking affectionately at his master. (1739. *Herculaneum.*)

*9110. ACHILLES RECOGNISED. Achilles in the palace of Lycomedes, recognised by Ulysses. Achilles with his right hand grasps his sword, and with the left his shield. On the ground, a helmet, mirror, and vase. Ulysses, who wears a long beard, stays the young man's arm. On the other side of Achilles, the young Ajax, or Diomede, seizes his arm as if to assure him that the trumpets had given a false alarm. The pretty Deidamia is seen behind. On the other side, Lycomedes looking severely at his daughter. In the background, two warriors. (*Pompeii.*)

COMPARTMENT XL.

9111. ORESTES and PYLADES. Their hands are tied behind them, and they are led to the sacrifice. Diana's statue, with attributes, in the background. In the foreground, an old man, perhaps Thoas. (1740. *H.*)

*9112. IPHIGENIA. The Greek fleet having been detained by a storm, Chalcas ordered Agamemnon to sacrifice his daughter. She was accordingly taken to Aulis (*Negropont*), on pretence of marrying her to Achilles, and at the moment of sacrifice was saved by Diana, who substituted a stag in her place and took her to Tauris, where she became a priestess. (*House of the Tragic Poet, P.*, 1825.)

Besides its surpassing artistic merit, this picture has a special historical interest. Parrhasius and Trinanthes, two very celebrated Greek painters (B.C. 400), had a competition at Athens, which was decided in favour of Trinanthes, who chose for his subject the sacrifice of Iphigenia, and expressed the agony of Agamemnon by concealing it, just as the

Pompeian painter has done in the picture before us. The judges awarded him the prize, not because he had executed a skilful piece of artistic legerdemain, but because he had followed the true principle of Greek art, that nothing but the beautiful should be painted, and the agony of a father was beyond dignity of expression. The picture shows us that this story was known to the Pompeian artist.

It seems possible that the story of Iphigenia may have been a corruption of the sacrifice of Isaac (Gen. xxii. 13), and of the story of Jephthah's daughter (Judges xi. 34–37).

We leave the adjoining hall of Mosaics for the present to complete our notice of the Frescoes. We shall soon return to it. Crossing the room we first entered, we find:

COMPARTMENT XLI.

*9118 to 21. ROPE DANCERS (*funambuli*). These celebrated pictures exhibit the greatest variety of feats on the tightrope, performed by Satyrs. (*House of Frugi*, *Pompeii*, 1749.)

See also Compartment XLIV. No. 9163.

Opposite,

COMPARTMENT XLII.

9130 *et seq.* Centaurs of both sexes. (*Pompeii.*)

*9133. A CENTAUR, with his hands tied, bearing a beautiful nude Bacchante, who urges him with the thyrsus.

*A FEMALE Centaur of surpassing beauty, playing the lyre and striking a cymbal against another held by a young man who clings to her.

*A CENTAUR bearing a thyrsus with cymbals, teaching a youth to play the lyre.

*A FEMALE Centaur embracing the young man whom she carries, giving him a thyrsus with garlands.

These beautiful groups were found in the house of *Frugi*, *Pompeii.*

FIFTH HALL.

COMPARTMENT XLV.

ON THE LEFT,

*9180. A WOMAN SELLING LITTLE CUPIDS. The beauty of the composition of this picture and its subject have always attracted much attention from good judges of art.

The scene is an interior. On the right is a woman

seated on an ottoman, dressed in yellow, having her head covered with a reddish hood. This woman is Penia, the goddess of Poverty, the mother and nurse of Love; her three qualities are expressed in the picture.

She is holding a little Cupid by the wings, just taken out of a cage. The Cupid is stretching out its arms towards the woman opposite to him. This may be interpreted *Desire.* Within this cage another little Cupid begins to move and fret; perhaps *Desire* still confined, which begins to get a glimpse of the beautiful and to long after it. This may be interpreted *Appetite.* A third Cupid, quite naked, stands between the knees of the handsome Venus wrapped in a sky-blue mantle, gazing on her intently: this would signify *Possession.* Behind her *Pitho* (*Persuasion*) placing her hand on the shoulder of the goddess. (*Stabia*, 1758.)

*9176 *et seq.* Sporting Genii, gracefully painted, hunting, fishing, playing and working. Perhaps allegorical of Love, which finds its way into all the pursuits of life. (*H.*)

9181. Exquisite head of Venus.

COMPARTMENT XLVI.

9195. Cupid and Psyche kissing. This picture was found above that of Proculus and his wife (Comp. xxxviii. No. 9058), and was emblematical of their affection. (*P.*)

9202. Wedding of Zephyrus. A nude goddess on a rock holds the end of a veil which floats in the air. Zephyrus descends from the sky, with large wings and wreathed with flowers, led by two Cupids. In the foreground a beautiful Flora asleep, with her head in the lap of a winged Genius. A Cupid is in the act of uncovering her. (1827. *Pompeii.*)

9210. Thrones of Mars and Venus. The helmet, shield, and other attributes indicate Mars. Venus is suggested by a dove standing on a cushion, which a Genius is about to festoon with a garland of myrtle leaves; and another Genius holds the sceptre in his hand. (*Pompeii.*)

COMPARTMENT XLVII.

*9231 and 9236. The Three Graces. Two small but tasteful pictures. (28th July, 1814. *Pompeii.*)

COMPARTMENT XLIIX.

9241. Diana and Actæon. (*Pompeii.*)

9246–7. Diana and Endymion. A Cupid conducts Diana, who walks on tiptoe not to awake her lover, her floating veil revealing the beauty of her person. The young hunter reclines in deep slumber against a stone, his hand carelessly holding his hunting spears. (*Herculaneum.*)

COMPARTMENT XLIX.

9248. Mars and Venus. Mars about to embrace Venus, who but for her gold chain and the bangles on her wrists and ankles is nude. Two Cupids at play with the sword and helmet of the god occupy the foreground. (*Pompeii.*)

9257. Venus and Urania. Venus on the left has just punished the Cupid at her side. Another Cupid behind Urania's chair, in a derisive attitude: "Il lui fait la corne." Very charming. (*Pompeii.*)

COMPARTMENT L.

9262. Pan and Cupid fighting. Pan is represented as a child with the legs and feet of a goat. He bends to butt at Cupid, who avoids the blow. Silenus, protector of Pan, is present at the contest, holding a palm-branch for the victor. Bacchus, seated on a rock, is also a spectator of the fight: he has a long thyrsus, with which he touches Ariadne. (1747. *Herculaneum.*)

9270. Bacchus in the arms of Silenus, his guardian and teacher. Silenus, bald and bearded, sits upon a stone, holding up the infant Bacchus that he may reach a bunch of grapes held out to him by one of his nurses, who stands behind. Two other girls near a tree are looking on. Mercury is reclining on a cask and playing on a lyre. (1747. *Herculaneum.*)

COMPARTMENT LI.

*9278. Ariadne and Bacchus. The beautiful Ariadne is sleeping gently on a soft bed, resting her head on the knee of a winged Genius. Cupid, seizing the opportunity of the flight of Theseus, leads Bacchus to the maid. Fauns, Silenus, and other figures make up the picture. (1748. *Herculaneum.*)

COMPARTMENT LIII.

*9295 *et seq.* THIRTEEN DANCERS, found with the rope-dancers in the house of *Marcus Crassus Frugi* (*Cicero's house*), at *Pompeii.*

The thirteen figures represented in these paintings are usually known under this title; but a careful examination shows that they ought to be called Bacchantes. The exactness of the execution, the complete finish, the grace of the movements, and the perfection of the design in these pictures, are admirable.

Two are dancing and joining hands.

The garments of another, remarkable for vivacity and beauty, seem almost to wave, so light and airy is her pose; she is playing a tambourine.

Another is playing the cymbals.

Another has a vase in one hand, and a cup with three pears in it in the other.

Two are crowned with ears of corn.

Another holds a sceptre in one hand, and in the other a branch with two of the golden apples of the Hesperides.

SIXTH HALL.

COMPARTMENT LVIII.

ON THE LEFT,

9350. MERCURY receiving money to convey a soul across the Styx. (*Pompeii.*)

9352 *et seq.* Etruscan paintings representing funeral processions. (*Ruvo.*)

COMPARTMENT LIX.

9359 to 64. Other Etruscan paintings more remote than the Pompeian epoch, found in a soldier's tomb; they represent warriors returning from an expedition. (*Pæstum.*)

COMPARTMENT LX.

9382 *et seq.* NARCISSUS. Several sketches of this subject —a young man seated on a rock holding in his hand two hunting spears. His face is reflected in the water of a basin at his feet. (*Pompeii.*)

COMPARTMENTS LXI., LXII., LXIII.

Several VIEWS AND LANDSCAPES. (*P.* and *H.*)

COMPARTMENT LXIV.

9350–1. MERCURY. (*Pompeii.*)

9456–7. Two pictures on a red background. One represents CERES seated on a throne; she is fully dressed and holding the thyrsus in her right hand. A basket full of flowers is at her feet. The other picture shows BACCHUS seated on a magnificent throne, having the shaft of a column behind him. A beautiful garland of bunches of grapes and vine-leaves crowns his head. He is holding the cantharus and thyrsus, and is attended by a panther. (*Pompeii.*)

COMPARTMENTS LXV., LXVI., LXVII.

VIEWS AND LANDSCAPES. (*Pompeii.*)

9472. LANDSCAPE with temples and figures and Vesuvius in eruption. (*Pompeii.*)

COMPARTMENT LXVIII.

9519 to 9521. THE SEVEN DAYS OF THE WEEK. These medallions represent the planets which rule the days of the week. APOLLO (*Sunday*) with mantle and whip. DIANA (*Monday*) with sceptre. MARS (*Tuesday*) in armour. MERCURY (*Wednesday*) with winged cap. JUPITER (*Thursday*). VENUS (*Friday*), and SATURN (*Saturday*) with a cap on his head and a scythe in his hand. (*Pompeii.*)

9529. THETIS PREPARING ARMS FOR ACHILLES. Thetis is seated, and her likeness reflected in the shield which is held up by two men. At some distance Vulcan is embossing his helmet. (*Pompeii.*)

COMPARTMENT LXIX.

9539. APOLLO and MARSYAS. Apollo sits, wearing the crown of a conqueror, having a Muse at his side. Marsyas, condemned to be flayed alive, is bound to a tree; his flutes have been thrown at his feet. A minion of Apollo is approaching, holding in his hand a knife to execute the sentence.

9546. LEDA and the SWAN. (*Pompeii.*)

COMPARTMENT LXXI.

9553. Jupiter seated on the clouds, crowned with a chain, holding thunderbolts and a sceptre. The eagle, emblem of his power, behind him. Iris, the rainbow, image of his splendour, on a group of clouds. Cupid at his side, with his arm around his neck. (*First excavations, Pompeii.*)

9558. Io taken to Egypt. She has two short horns on her forehead, and is borne by the Nile personified, giving her hand to a pretty woman, who has a serpent rolled about her arm. Behind her, two other figures standing and celebrating the new divinity; one of them is Mercury. On the left, Harpocrates, having in his hand a water-snake (*Naia Coluber*), while a smaller one is crawling at his feet. A crocodile, the emblem of the Nile, is lurking on the shores of the river, and on a pedestal is a Sphinx. (*Pompeii.*)

9559. The wedding of Jupiter and Juno. A large picture, of the same size as the preceding one. (*House of the Tragic Poet, Pompeii.*)

MONOCHROMES.

COMPARTMENT LXXII.

Monochromes. Five paintings on marble, styled "monochromes," because they are painted in outline with only one colour (a dark red). These are priceless, and are believed to be unique. They were found in Herculaneum.

*9560. The Centaur Eurystheus, who, having been invited with his companions to the wedding of Pirithous, tried to carry away Hippodamia; when Theseus, who was present at the nuptial banquet, punished his attempt by killing him.

9561. In a very defective state. Probably Silenus seated and drinking from a horn, with a woman helping him to empty his *rhyton*. On the other side, a woman with an ass. (May 1749.)

9562. The centre painting is worthy of attention as bearing in its upper part in Greek the name of the painter, "Alexander of Athens," and the names of the five maidens, also in Greek—namely, Latona, Niobe, Hilearia,

Phœbe, and Aglaia. Hilearia and Aglaia are playing at knuckle-bones (*pentalithe* or *astragales*).

9563. Three persons wearing tragic masks.

9564. A charioteer driving a *quadriga* at full gallop.

109370. Niobe weeping for her children; much obliterated. This picture shows signs of having been tinted yellow, violet, and green. (1872. *Pompeii.*)

Returning through the suite of Halls we have just visited, we come to the room of the

MOSAICS.

This room contains fifty incomparable specimens of ancient mosaic in stone, marble, and glass.

In the centre, on the floor,

Strength conquered by Love. A magnificent mosaic of a lion chained to a rock, with two Cupids deriding him. On each side, a woman seated. In the background, a female figure with vase and thyrsus. The border is an elaborate curved pattern in several colours. (Found in the *House of the Centaur*, *Pompeii.*)

Behind the spectator, on the wall next to the window, are sixteen small pictures in mosaic, all of them of extraordinary merit.

9978. Outline of a Skeleton, with a vase in each hand; the ornament of a dining-room. (*Herculaneum.*)

Petronius tells us that the Romans brought a skeleton to table after meals, to incite to gluttony, on the principle of "*Dum vivimus vivamus:*" "Let us eat and drink, for to-morrow we die."

109679. A Comic Mask. (*Pompeii.*)

*9980. A Francolin partridge stealing a jewel from an open basket. (*Pompeii.*)

9981. Harpy or Syren. Represented from the waist upwards as a woman with wings; her legs are those of a bird. She carries a vase in her right hand, and with her left steadies a basket which she carries on her head. A Cupid carrying a cup flies after her, and she is preceded by a bird flying towards a tree. (*Herculaneum.*)

109982. Allegory of Human Life. This splendid mosaic was inlaid upon the dining-table of the "House of

the Tanners" at Pompeii. The masonic emblems of square and plumbline indicate inexorable judgment; the butterfly upon the wheel, the changes and chances of our mortal life. The purple of kings upon the warrior's lance, and the rags and wallet of the poor upon the broken staff, alike are subject to the equity of judgment above, and to the sting of death, represented by the skull in the centre of the picture. This mosaic is emblematical of all the best teaching of Seneca. (*Pompeii.*)

*9982. AFTER THE COCK-FIGHT. In the centre of this picture are two game-cocks, one bleeding and vanquished, the other victorious. The owner of the vanquished bird and his attendant are weeping, while the owner of the winner and his servant bear a garland and palm-branch for the victorious bird. (*Pompeii.*)

109687. MASK OF SILENUS. (1873. *Pompeii.*)

9983. DUCKS plucking lotus flowers. (*Pompeii.*)

9984. A MOUNTAIN DEITY. Probably an allegorical representation of the source of a river. A youthful god seated on a rock, holding a sceptre in his left hand, pours water from a vase in the centre of the picture, with his right. Two companions (one on each side of the picture) are with him. (*Herculaneum.*)

*9985. A COMIC SCENE. A pendant to No. 9987, representing three actors playing. This is one of the finest pieces in the collection, being full of action and life. (We have drawn attention to a copy of it in fresco, Comp. XXXV., No. 9034.) It bears at the top in Greek, the inscription "*Made by Dioskorides of Samos.*" (*Pompeii.*)

9986. CORAGIUM, the "green room" of the ancient stage. The central figure represents the stage manager seated, "posing" two actors on the left. On the right, a servant putting a tunic on one of the actors; in the centre, a musician tuning his flageolet. (*House of the Tragic Poet, Pompeii*, 1826.)

9987. A COMIC SCENE. Masked actors at table (probably a scene from a play), by Dioscorides. Of wonderful execution and much admired. (*Pompeii.*)

9988. LYCURGUS. The Thracian king flying (from a panther of Bacchus, who defends a Bacchante. An attendant of Bacchus in the background is threatening him. (*Herculaneum.*)

9989. Bacchus. A roughly executed mosaic on a dark blue background. The god is represented leaning against a rock, with his thyrsus and cantharus. (*Herculaneum.*)

Beneath the window,

9990. The Nile. A magnificent symbolical mosaic, representing the sacred Ibis, a hippopotamus, a crocodile, ducks, lotus flowers, and (in the left corner) a mongoose fighting a cobra. (*Pompeii.*)

On the next wall,

9992. Three Parrots perched on the edge of a bowl with water in it, watched by a cat. (*Pompeii.*)

109371. Three Ducks and four Fishes. (*Pompeii.*)

9991. Genius of Bacchus on a Panther. Group representing a panther in a graceful attitude, covered with a small chlamyde, having leaves and grapes round his neck, treading a thyrsus under his feet, and ridden by a charming winged Genius crowned with ivy, holding a red cord as a bridle-rein in his left hand and a cup to his lips with his right. Around this group is a mosaic border of fruits and flowers intertwined with eight tragic masks, one at each corner and one in the middle of each of the four sides. This again is surrounded by another border. One can hardly believe that this beautiful work of art was made to be walked upon, and formed part of a pavement. Its unimpaired condition, the excellence of the workmanship, together with its sentiment, expression, and colouring, render this mosaic superior to any as yet discovered. (*House of the Faun, Pompeii.*)

109678. Female figure in *giallo antico*, with bangles on her arms, leaning against a pillar. (1873. *Pompeii.*)

*9993. A Kitten killing a Chicken. Below, a stream upon which are two ducks eating lotus flowers, and upon the near bank a group of water-wagtails and shell-fish, and some small fish hung by the gills upon a reed. This mosaic is much admired for the style of its work and its bright colouring. (*House of the Faun, Pompeii.*)

*9994. A long festoon of flowers, fruits, and leaves, tastefully designed, and wreathed upon two comic masks. This superb mosaic formed the threshold of the *House of the Faun, Pompeii.*

9995–6. Columns made of concrete, and covered with

designs and figures in glass mosaic. The bases and capitals are adorned with shells, and the execution of the mosaic is much admired. (*House in the Street of the Tombs, P.*)

*9997. FISHES. A large panel representing various kinds of fish, all caught to this day in the bay of Naples. The central group shows an octopus fighting a crawfish. The large fish in the foreground is known by the name of "Spinola," and is one of the best of the local fish. The red mullet, lamprey, prawn, shrimp, and the delicious bivalve known by the name "Vungolo," are represented among many others, while a kingfisher on the left is darting from a rock upon his prey. The border of this mosaic is of surpassing beauty. It consists of flowers and leaves, among which hide birds, snails, and graceful Cupids. (*House of the Faun, Pompeii.*)

9998–9. WATER-BIRDS. (*Herculaneum.*)

10000–1. Two mosaic columns. (*Pompeii.*)

*10002. A DOG chained, with the motto "Cave canem" (*Beware of the dog*). This celebrated mosaic was found in the centre of the Tablinum at the entrance of the house of the Tragic Poet, Pompeii.

10003. DWARF feeding two game-cocks, and holding a palm branch out to one of them—probably a celebrated bird. (*Pompeii.*)

THE WALL OPPOSITE THE WINDOW,

9037. BLACK DOG on a chain. Found in the house of Vesonius Primus (known as the house of Orpheus) at Pompeii, and so called because a hermes of a man about sixty years old bearing the name was found in it.

10004. THE THREE GRACES. (*Baia.*)

10007. Wedding of Neptune and Amphitrite. They are seated in a car drawn by Tritons playing the *tibia* and the lyre, and surrounded by the mythical courtiers of Neptune, who is wrapped in a mantle and bears his trident. His bride wears a tiara and has a Cupid beside her. A design of leaves surrounds the picture. (*P.* 1870.)

10008. LARGE NICHE for a fountain. (*Herculaneum.*)

ABOVE,

10005. PHRYXUS and HELLE, the latter falling from the ram into the water. The colouring of this mosaic is splendid. (*Herculaneum.*)

LARGE BLACK AND WHITE MOSAIC, with head of Medusa in the centre. The upper panel represents the Sea Gate of Pompeii, with a vessel anchored in front of it and moored by her stern to the quay; a boat is rowing away from her. The lower panel represents the northern gate of Pompeii, with the sentry-box, walls, and towers, and a palm-tree. Found in a bedroom on the left of the peristylium of a house in Pompeii, 1879.

LAST WALL,

10012–13. Two CANDELABRA on blue ground, with panel in red representing Cupid wounding a fugitive deer. (*P.*)

10010. A BOXER armed with the "CESTUS," a loaded boxing glove used in Roman prizefights (Virg. Æn. v. 362). Beneath, a game-cock with a pine cone and a piece of lemon (?), of wonderful execution. (*Herculaneum.*)

10014. NICHE for a fountain; beneath, a cock and pomegranates. (*Herculaneum.*)

10018 *et seq.* Theseus and the Minotaur. (*Pompeii.*)

These mosaics show us how fond the Romans were of cock-fighting, and that they had domesticated both the cat and the fowl. The cat is nowhere mentioned in the Bible, and only once in the Apocrypha (Baruch, vi. 22). The fowl is never mentioned in the Old Testament, nor do we find any representation of it on the Egyptian monuments. It seems probable therefore that it was introduced into Palestine by the Romans.

Returning to the corridor, the passage on the right leads to the collection of Inscriptions, and to the Hall of the Farnese Bull.

HALL OF THE FARNESE BULL, HERCULES, AND INSCRIPTIONS.

Before the days of printing, all important public acts and documents were recorded by inscriptions. If a new law was promulgated, it was inscribed on stone or metal, and erected in a public place that all might read it, and that anyone who wished might copy it. Hence the priceless value of the collection before us, for its records

instruct us as to the religion of the ancients, their divinities, their heroes, their politicians, their governors, and their dead. From them also we get an idea of the habits of private life, and trace the civilization of Greeks, Etrurians, and Arabians; nor is the persecution of the primitive Christians without its record.

The inscriptions are written with those abbreviations which make it impossible for any but an expert to read them, but the student will find them all set out in the well-known work of Professor Fiorelli.

In the first passage,

Inscriptions in red on white, and *graffiti*, found on the walls of houses at Pompeii.

Two lofty columns of *cipollino* marble with pseudo-archaic inscriptions, found on the Appian way near the tomb of *Cecilia Metella*, and carried to the Farnese gardens in the beginning of the sixteenth century.

Neoptolemus bearing Astyanax (?). (*Farnese.*)

Tiberius. Two colossal marble statues. (*Farnese.*)

LARGE HALL.

Fixed to the wall. At the sides,

The Heraclean Tables. Of these two celebrated oblong bronze tables, the larger is written on both sides, bearing on the obverse an inscription in Greek, and on the reverse, another in Latin. The former consists of some decrees of the municipality of Heraclea near Tarentum, defining the grounds consecrated to Bacchus, a part of which had in course of time been annexed by private individuals; the latter contains a law of Julius Cæsar, granting the freedom of the city to the inhabitants of Cisalpine Gaul.

This table is composed of two pieces joined together in the same frame. One was discovered in 1735 near the river Acalandro in Calabria, and was purchased by M. Ficaroni; later it belonged to the collections of Brien-Fairfax and Carteret-Webb, and finally it became the property of Charles III., king of Naples.

The second piece was found later near the same river, and from the collection of the Duke of Bovino it passed to the Naples Museum.

2480. The other table, opposite, was found with the second piece just described.

The Abbot *Mazocchi*, who published these inscriptions, is of opinion they were engraved about B.C. 300.

ON THE RIGHT,

*2541. A SUN-DIAL in the form of a concave hemisphere. The hours are marked on it by radiating lines, and in the middle is a hole for the gnomon, which is no longer extant. The present is an imitation of the ancient one. The Oscan inscription informs us that Mara Atinius, Mara's son, Quæstor by decree of the Senate, had this sun-dial erected with public money. (*Terme Stabiane, P.*)

2542. OSCAN Inscription. "Vibus Vinixius, the son of Mara, Quæstor of Pompeii, built this Palæstrum with money which Vibius Adiranus, the son of Vibius, left by his will to the youth of Pompeii." (*Pompeii.*)

2659. SHAFT of a column in greenish *cipollino* marble, bearing three Latin decrees in bronze. (*Rome.*)

ON THE WALLS, NEAR THE HERCULES,

Two square plates in bronze, engraved in Latin, found at the foot of the *Tarpeian rock*, among the ruins of the Temple of Saturn.

2637. The plate beginning with the words "Principium fuit pro tribu," &c. is a fragment of the *Lex Cornelia de viginti quæstoribus*, or magistrates of finances.

The Roman number VIII. engraved in the upper part shows it to be the eighth table of this law.

2638. The other, beginning "C. Antonius M. F. Gn. Cornelius," &c. is the *Lex Antonia*, or the decree confirming the independence of a city called *Termessus Major*.

These two tablets are pierced with holes by which they were fastened to the wall.

*THE FARNESE HERCULES.

This colossal statue, of deservedly high reputation, is perhaps the most celebrated of antiquity. It was sculptured by Glycon of Athens, according to the Grecian inscription under the club, "ΓΛΥΚΩΝ ΑΘΗΝΑΙΟϹ ΕΠΟΙΕΙ." The god is in an attitude of repose; his figure is quiet and his aspect serious; his muscular and athletic limbs are nobly proportioned; his club rests upon the rock and forms a

support for his left shoulder; the lion skin covers the club; his right hand holds behind him the three apples of the Hesperides. According to the style of sculptors of the best Grecian epoch, his head is small, but it is thought that by this the artist meant to imply the superiority of the physical over the intellectual in the nature of Hercules. This statue was found in 1540 in Caracalla's Thermæ at Rome, and, with the inheritance of the Farnese family, it was in 1786 carried to Naples. It was without legs, and Cardinal Alexander Farnesc had them restored by *Guglielmo della Porta*, after the terra-cotta model made by *Michelangelo.* In 1560 the ancient legs were found in a well of the Villa Borghese, three miles from the place where the statue had been discovered, and were then restored to the statue, while the legs made by Della Porta were placed in the museum of the Villa Borghese. One half of the fore-arm, the left hand, and eyes are in plaster. (Height, 9 feet 9 inches.)

NEAR THE LAST WINDOW,

2636. A bronze PLATE (*opistografa*). It is in Latin and is a part of the law of the tribune *Servilius*, called *lex repetundarum*, referring to the illicit fees of magistrates or lawyers; and on the other side there is the Agrarian law, for the division of lands subsequent to the time of the *Gracchi.*

*2132. A RUSTIC CALENDAR. Its form is cubical. It is divided vertically into columns, three upon each face of the cube. Reading these columns downwards, we find on the top the sign of the zodiac, below this the number of days in the month, the day upon which the *Nones* began, the number of hours of day and night, the god of the month, the agricultural operations for the month, and the religious ceremonies to be observed throughout it.

NEAR THE STAIRWAY LEADING TO THE BASEMENT,

3615. PUBLIC MEASURES in marble, for wheat, corn, &c., with an inscription showing that they had been verified at the Capitol. (*Pompeii.*)

ON THE WALL, ON THE LEFT OF THE ENTRANCE,

2487. FIVE INSCRIPTIONS—two Latin, two Greek, and a part of an inscription (2402) deserving particular attention. It

is a table in Greek and Latin, containing a deelaration of the Roman Senate highly honourable to the three Greeks *Asclepiades*, *Polistratus*, and *Meniscus*.

GLASS CASE ON THE RIGHT,

Among the different inscriptions one is worthy of particular attention, namely—

2554. The BANTINA TABLE, found in 1793 in *Bantia Oppido in Basilicata.* It contains a municipal decree of this town for a treaty of alliance with the Roman people. As it was found in Campania, where Oscan was spoken, on one side the decree is set forth in that language, and on the other in Latin.

3706 *et seq.* HONESTÆ MISSIONES, or honourable discharges given to Roman soldiers. (*Pompeii.*)

One of these is of the reign of Vespasian, the other of Claudius. They bear the names of the soldiers and of seven witnesses, and gave to the veterans who had served twenty years and more in the second legion, called *Adjutrix*, the rights of Roman citizenship, and permission to marry.

111623 *et seq.* Four GOLD plates bearing inscriptions in Greek. They were found in a tomb at Sibari in Campania along with some skeletons, and refer to an initiation into the mysteries of Bacchus, Ceres, and the Infernal gods. (*Gift of Baron Compagni.*)

Sundry leaden waterpipes with inseriptions. (*Pompeii.*)

GLASS TABLE ON THE LEFT,

Bronze seals used as trade-marks. (*Pompeii.*)

NEAR THE BULL,

3828. PUBLIC MEASURES for grain, in marble, "verified at the Capitol." (*Pompeii.*)

STONE weight, 100 lbs., with inscription.

*THE FARNESE BULL.

Antiope, the wife of Lycus, king of Thebes, was of such surpassing beauty that Jupiter became her lover. She was repudiated by her husband, who took Dirce as his second wife. She from motives of jealousy shut Antiope up in a tower, and exposed her new-born offspring (twins) in the forest of Citheron. They were found by a shepherd, who named them *Zethus* and *Amphion*. After several years Antiope escaped, and accident led her to the cottage of the shepherd

who had cherished her children. She recognised them, and remained with them, panting for revenge. One day Dirce went to the forest with her retinue to celebrate the orgies of Bacchus. She met Antiope, and, with the assistance of her women, dragged her into the jungle; but their mother's cries reached the ears of Amphion and Zethus, who put the women to flight, rescued Antiope, made Dirce prisoner, and bound her to the horns of a wild bull that dragged her over rocks and precipices, until the gods, pitying her, changed her into a fountain, and the twins killed Lycus and took his kingdom.

This celebrated group represents DIRCE'S PUNISHMENT. It is the work of the two famous sculptors of Rhodes, Apollonius and Thauriscus, who flourished long before the reign of Augustus. The sons of Antiope are struggling to cast the bull and tie the ill-fated Dirce to his horns. Antiope stands by encouraging them. On the base, in fine bas-relief, a lyre against a tree, a syrinx, a thyrsus, a mystical basket, and other symbols. This magnificent group was found with the Hercules by Paul III. in the baths of Caracalla, having been brought, according to Pliny, from Rhodes to Rome. It has been much restored, but was originally cut out of a single block, 12 ft. × 9 ft.

In the centre of this hall a spiral staircase descends to the basement, where are the

EGYPTIAN COLLECTION AND CHRISTIAN INSCRIPTIONS.

FIRST ROOM.

Latin and Greek sepulchral inscriptions of the Christian and Pagan epoch; found in the catacombs of Naples, Capua, Rome, and Pozzuoli. The walls are painted in the same style as the catacombs.

SECOND ROOM.

An interpretation of the hieroglyphics of this collection has been kindly placed at our disposal by an eminent German Egyptologist.

Most of the specimens in the collection came from the Borgia Museum, but some were found in Pompeii and at Pozzuoli.

Egyptian art was the earliest of all art, and its traces may be seen in the arts of Greece and Rome many centuries after. This gives a great interest to this collection for purposes of comparison.

On the left of the door,

176. A Toad in *nero antico.* Though found in Egypt, its perfection and beauty betray Grecian art. (*Borgia.*)

First glass cupboard (*bronzes*),

205. Statuette of Isis, Anubis, and Osiris, side by side.

244. Isis with the child Anubis on her knee.

Between the cupboards,

315–16. Two wooden images of the god Phta.

Second glass cupboard,

384. Votive offering of a bronze hand.

Near the window,

978. Two columns of Egyptian *breccia.* (*Pompeii.*)

In the middle,

999. Altar dedicated to "Isis, the patroness of the two mountains, by the King Ranouterka (of the twenty-seventh dynasty, 750 b.c.), that she might ward off evil from the city Makeran." (*Pompeii.*)

*976. Isis—a charming small marble statue in Egyptian style, but of Roman workmanship—holding the key of the Nile in the left hand and the *systrum* in the right. This instrument, which gave a shrill rattling sound, was used specially in the rites of her temple. A girdle in marble, clasped by the heads of two crocodiles, surrounds her waist, and her hair and tunic show traces of gilding. A double bracelet surrounds her right arm, and her eyes and eyelashes were painted red. (*Pompeii.*)

This statue bore an inscription stating that it was placed in the Temple of Isis at Pompeii by Lucius Cæcilius Phœbus, in fulfilment of a decree of the Decurions.

Third glass cupboard,

Divinities in painted clay.

Fourth glass cupboard,

Images in wood and clay.

726. Head of a panther in *giallo antico.*

754. Cup made of bark.

756. Frog with eyes of rubies.

757, 907. Diminutive images in lapis-lazuli.

On the top of the cupboard,

635. Small bust of Isis (very fine) in green basalt.

Outside the cupboards,

765–6. Two Ibises. Sacred birds among the Egyptians, and consecrated to Isis. They were thought to purify Egypt. Their beaks, necks, and feet are in bronze, the body in marble. They were found in the Temple of Isis in Pompeii, on the two columns near the window.

982. Head of a Sphinx in black basalt. The bust is of plaster and modern.

Fifth glass cupboard,

Sacred animals, and alabaster vases for ointments.

On the top of the fifth cupboard,

881. Harpocrates, the god of Silenee, represented as an infant.

On the walls,

2347–8. The lids of two mummy-cases. Besides the hieroglyphics, these lids bear representations of deities embossed upon them. They are made of sycamore and coated over with a mastic made of pitch, to keep out the damp and to allow of the design being embossed upon it.

981. Anubis with the head of a jackal. Marble statue, mutilated. (*Farnese.*)

Last glass cupboard,

Marble model of an obelisk; and bronze fragments.

In the middle,

975. Serapis. Marble statue. The god is on his throne clad in a tunic, resting his hand on the head of Cerberus and holding a lance. (*Pozzuoli.*)

THIRD ROOM.

On the left of the door, fixed to the wall,

1016. Funeral Steles. Six limestone pictures, coloured. The most important and best preserved is the first,—a funeral stele of the scribe Hori, between the fifteenth and sixteenth century before Christ. It is divided into three subjects, one above the other, and on the upper part are represented in bas-relief the three chief Egyptian deities on seats—Isis, Horus, and Osiris, with their attributes.

In presence of these divinities is observed the symbolical personification of Death, standing and offering fruit.

In the next order, Death worshipping his father and mother, and presenting them offerings. In the third order, Death worshipping himself and his consort, when alive.

This picture was found in a hypogeum of Abydos (*Madfuné*), a ruined city in Egypt.

First glass case,

Bas-reliefs and fragments of splendid workmanship representing Egyptian deities and their attributes. They are of black basalt. No. 1007 is of wood, and No. 1009 of basalt. Both bear traces of gilding.

Second glass cupboard,

Amulets in the shape of eyes, symbolical of the all-seeing Osiris.

1350. Large scarabæus (an emblem sacred to the sun).

1336. Clay joints painted blue to imitate lapis-lazuli. These were probably used as hinges for coffins.

Third glass case,

Four sandals for priests; two in papyrus and two in straw.

2376. Necklace of precious stones. Sundry necklaces in glass.

2321. A strip of linen covered with hieroglyphics, and showing traces of gilding.

On the wall by the window, on the left,

2318. Papyrus in Greek, very illegible, of the second or third century after Christ. It was found at Ghizeh, the ancient Memphis, near the pyramid of Pharaoh, in a subterranean passage, with more than forty other papyri in a sycamore case. The others were taken by the Turks, who, finding them perfumed, smoked them in their pipes. By chance one of these papyri was bought by a merchant, and we are indebted for it to the Borgian Museum. It treats of the excavations of the Nile.

1069. A granite sepulchral monument. Twenty-two figures are sculptured upon it, representing various priests and scribes of Ammon. According to Champollion, the hieroglyphics state their names, and add that these priests were living during the reign of Rameses II. or Sesostris.

1070. Fragment of a sarcophagus of granite. From

the hieroglyphics engraved on this monument we know that the personage buried in it was the head of the scribes; his name was *Pa-ar*, born of *Her-Neith*. On the outside is sculptured the boat of the sun, and above the boat, Anubis, the keeper of Erebus. Below are the gods that Death ought to find later. Inside, Isis, with her wings displayed, has on her head a small throne, symbol of her power. Also a demon with a sparrow-hawk's head, and another with a jackal's head. (*Memphis.*)

1068. A KNEELING statue in black basalt, representing a personage kneeling against a pillar covered with hieroglyphics. This was Ra-ab-nah, a nobleman entrusted with the custody of the seals. He wears an amulet on his neck and bears a small shrine between his knees, exhibiting in bas-relief the image of Osiris, with his attributes of a whip, a sceptre, and a shepherd's crook.

BEYOND THE WINDOW, ON THE RIGHT,

2322. Fragment of papyrus, with hieroglyphics dating about 1600 B.C. It includes part of the Book of the Dead, and, as far as it goes, is in good preservation. It was found at Donkol in Nubia, in the coffin which contained the centre mummy, who was a priest of the Temple of Jupiter Ammon, and must have been a giant.

FOURTH GLASS CASE,

Priestly decorations on papyrus, showing traces of gilt and painted with figures.

FIFTH GLASS CASE,

Scarabæi and small idols used as amulets.

SIXTH GLASS CASE,

Sundry amulets and [1441–2] Nilometers.

IN THE GLAZED NICHE,

Five MUMMIES in sycamore cases. The most perfect one has her hands crossed upon her breast. This mummy had round her neck a collar made of several amulets, among them the eye of a divinity, a mutilated *phallus*, a small vase shaped like a pear, some beetles, a *Nilometer* in cornelian, and a fragment of papyrus. The hair, teeth, and nails are perfect. Found at Thebes.

As to the ceremonies of the ancient Egyptians in embalming, Herodotus and Diodorus of Sicily write:

"Women that had been loved by their husbands or relations,

were not at first delivered to the embalmers. They were kept at home for some days for fear that their beauty might still fascinate. Thus the jealousy of the Egyptians outlived the object of their love; by rendering these remains imperishable, they hoped to keep the departed in their affection, expecting to see the dead body revive when the soul returned after its peregrination. When the corpse was taken to the embalmers, they showed several models of wood, with a ticket, on which was written the price of the different kinds of preparation. The first was a *silver talent* (about £136); the second the fourth part of this sum, and the third (which was only for the poor) cost almost nothing, for it consisted in washing the bodies and laying them in salt for seventy days.

"One of the embalmers—the *scribe*—made a mark on the left side of the abdomen where the incision had to be made. They used for this purpose a sharp Ethiopian stone (Ex. iv. 25). He who made the incision was called *Paraschites*, because he fled immediately on the completion of the operation to avoid the anger of the bystanders, who threw stones at him and cursed him. The embalmers, on the contrary, were greatly respected. It was they who removed the abdomen, and wrapped linen or cotton round the bodies so skilfully that the hair, eyelids, nails, and features remained intact. The corpse was then handed over to its relations, and, after being placed in a case to which they gave the form of a human being, was set standing against the wall of the apartment destined for this purpose. The mummies were adorned with necklaces, beetles, idols of every kind, and bore on their breasts a papyrus, giving their age, name, parentage, and rank."

An embalmed Crocodile.

The Egyptians were in the habit of embalming their sacred animals. The crocodile is undoubtedly the creature described as the Leviathan (Job xli. 1).

1037. Ptolemy V., king of Egypt. A head in Paros marble, of very correct Roman sculpture. (*Borgia.*)

1072. Portrait of a lady in black basalt, with a handsome necklace.

Opposite the window,

1048 *et seq.* Fourteen pear-shaped vases in serpentine marble and Oriental alabaster. These vases were used to preserve the entrails of the dead, as is pointed out by the hieroglyphic inscription engraved on them. The name of the person and that of the protecting goddess are engraved on them also.

NEXT WALL,

1061. STATUETTE in calcareous marble, perhaps Isis, having on its head an Ibis and a lyre.

1065. TORSO in black basalt, inscribed all round with small hieroglyphics of admirable execution.

1035. ISIAC table in alabastrine stone. The upper row is of fourteen figures, all Anubides; but two of them have human faces, and are worshipping the god Noum or Osiris, represented with his attributes. Under these figures are twenty hieroglyphic lines, which Champollion reads thus: *This is a public commemoration of the priest of Horus and other divinities of the upper and lower regions, regulator of the light, that torch that illumines the world, august, gracious, etc.* (*Temple of Isis, Pompeii.*)

1036. Funeral STELE covered with hieroglyphics in three orders, in painted calcareous stone.

The first order represents Osiris receiving offerings from four persons.

The second, four deities receiving offerings from one person.

The third, two deities seated. Before them a priest; and behind them, two figures kneeling.

IN THE CENTRE OF THE ROOM,

2317. Fragments of a granite obelisk, engraved with hieroglyphics that record its erection by Alphakanes. (*Palestrina.*)

Ascending the staircase, and leaving the hall of the Farnese Bull, a turn to the right brings us to the

CORRIDOR OF THE FULLER'S PILLAR.

This corridor contains fragments of ancient frescoes and medallions in stucco, which are unique.

ON THE RIGHT IN A NICHE,

*A PILLAR, from the fountain of the shop of the Fuller (*Fullo*). (*Pompeii.*)

On two sides of this pillar are four separate paintings, representing the different operations of the fuller's craft. On the right, a young man bearing a large cage for drying cloth, upon which an owl is perched, bears a brazier in his right hand. An apparatus of this kind is used to this

day in Italy. The brazier (*scaldino*) is lighted and hung from a hook at the top of the cage, over which the damp cloth is spread.

The picture to the left represents a young man scrubbing a piece of cloth which is hung on a pole; and the mistress of the establishment, wearing fine bracelets and necklace, and having her hair bound up in a golden net, is receiving a piece of cloth from a girl: while in a row below are four lads fulling cloth with their feet, in metal vats.

On the other side is a press for cloth worked with a double screw, and beneath it some cloths hung up to dry; and three figures, one seated, the other two standing, and engaged in animated conversation about a piece of cloth they hold between them. (1826. *Pompeii.*)

The vats and the soap may be seen in the Fuller's shop where this pillar was found, at Pompeii. The trade is a very ancient one: see 2 Kings xviii. 17.

INTRODUCTION TO THE STATUARY.

Imagination is the treasure-house of art, for art is the incorporation of the ideal. All ancient nations except the Jews gave a corporeal similitude to their gods, whose ideal form was the conception of beauty, as they understood it, however roughly they may have expressed it in their images. The first image of Pallas in the Parthenon was a mere block of wood; this developed by Greek art and Greek taste became the glorious Athena of Phidias. From the head rudely carved upon the "*truncus ficulnus inutile lignum,*" art in course of time evolved the hermes, the bust, the statue, the group, and the bas-relief, and by degrees came the ideal conception of the representation of character and form in marble, until the several types were clearly distinguished and readily recognised.

Then came precision of execution, grace of form, correct anatomy, and exquisite material, all culminating in the golden age of Greek statuary, of which we have so many examples before us. To understand a Greek statue we must know what the artist intended to convey to our minds—not to our eye. We must know that Zeus and

Hera were to him power and dignity; Poseidon, muscularity; Ceres, the παμμήτωρ, maternity; Apollo, youthful beauty, with that effeminacy which is characteristic of the male musician; Artemis, activity; Pallas, gravity; Mars, manliness; Hermes, vigour; Aphrodite, attractiveness; Bacchus (who was brought up as a girl), the effeminacy of a voluptary; Eros, mischief; and Sileni and Satyrs, joviality

It is just in their misconceptions of these ideals that restorers of statues have failed so lamentably; it is the want of this conception that makes us unable to distinguish a good statue from a bad one, and that leads an uneducated eye to look upon a beautiful torso as a mere stone fragment, the useless encumbrance of a gallery.

All the best statues in this large collection are undoubtedly Greek; some imported from Greece, others perhaps executed in Italy by Greek artists at a time considerably before the destruction of Pompeii, which was destroyed when art was in a state of decadence.

PORTICO OF THE MASTERPIECES

(*Capo lavori*).

This gallery contains some wonderful examples of the best period of Greek art.

6005. Juno (*on a column*). A bust expressing great firmness of character and dignity (Virg. Æn. i. 46). (*F.*)

6006. Orestes and Electra. A group remarkable for its style, the simplicity of its attitude, and the strong family likeness between brother and sister. Electra is here represented in the act of instigating Orestes to murder Clytemnestra. (*Herculaneum.*)

†6007. Pallas. An Archaic statue, considered one of the finest extant. It is full of spirit, though the attitude is stiff and awkward, and the drapery formal; the hair and ornaments were gilt when it was found, but no traces remain. She wears a helmet adorned with a fierce gryphon, like that of her statue in the Parthenon. Her hair is elegant, and her neck adorned with a double row of pearls; her peplum is fastened by a fibula in the form of a serpent. The ægis is attributed to her instead of the shield, in conformity with Hom. Il. v. 733, and is fastened round her neck by a broad belt, and, wrapped over the

left hand and arm, serves as well for defence as defiance (Hor. Od. iii. 4, 57 ; Herod. iv. 189). (*Herculaneum.*)

6008. ARTEMIS. A small statue, showing traces of gilding. The style is Archaic Greek, but there is great freedom of movement. (*Pompeii.*)

6009–10. HARMODIUS and ARISTOGITON. Two celebrated friends who delivered Athens from the tyranny of the Pisistratidæ, B.C. 510. They are represented in the act of killing the tyrant Hipparchus. The Athenians held them in great honour, and raised statues in their memory, which were carried off by Xerxes when he took Athens. The statues before us are in Archaic style, but their execution betrays Greek art, and the pupils of the eyes prove a late period. Their anatomy is excellent, and their pose incomparable. The head of Aristogiton has been added at some remote period ; it is in the style of Lysippus, and the face bears a resemblance to Alexander the Great. The statue of Harmodius bears marks of a bronze cross-belt. (*Farnese.*)

109621. Bust of a woman with remarkable head-dress, in Archaic style. (*Street of Fortune*, *Pompeii*, 1873.)

6011. DORYPHORUS, by Polycletus, a celebrated statuary of Sicyon, B.C. 232. He was reckoned by the ancients superior to Phidias, and his *chef-d'œuvre*, a *Doryphorus* or picked lancer from the body-guard of the king of Persia, was so happily executed that it was looked upon as the model, and called "*the Rule.*" This example is a fine Grecian sculpture. (*Herculaneum.*)

6012 to 6015. Four small recumbent statues on the same pedestal, thought to have formed part of the gifts sent by Attalus, king of Pergamos, to the temple at Delos. He defeated the Gauls, and the Athenians held him in great honour. He died B.C. 197.

These four statues represent the four great triumphs of Greece over the Barbarians, namely—

6012. An AMAZON conquered at the river Thermodon in Cappadocia by the Greeks (Virg. Æn. v. 311). Diodorus gives an account of their customs. They are said to have spread over a great part of Asia Minor and as far as the Caspian Sea, and to have founded Smyrna, Ephesus, and other towns. She lies dead upon her spear, with the fresh blood still flowing from her wounded breast. The

relaxation of the limbs and the parted lips, which have hardly ceased to breathe, are remarkably well executed.

6013. The GIANTS conquered by Zeus and Hercules when they piled up Pelion on Ossa and attempted to scale heaven.

The giant Typhœus is here represented. The legend ran that Zeus buried him beneath Sicily, with his head under Ætna, from whence he continued to belch out sand and fire (Ovid. Metam. v. 350). This, too, is an admirable sculpture.

6014. A PERSIAN conquered at the battle of Marathon, B.C. 490, when Miltiades drove back the invading host from Greece. He is completely dressed, and lies upon his shield, with his falchion at his side. The face is of admirable expression.

6015. A GAUL conquered by Attalus himself, and executed in commemoration of the victory. The pose is the same as that of the Dying Gladiator at Rome, but the attitude is reversed. The deep wounds, half-closed eyes, and motionless limbs show him at the last gasp.

This is a fine Grecian statue, and the realism of it is most impressive. (*Farnese.*)

6016. ADONIS. Originally a fine statue, but so restored as to be scarcely recognisable. (*Amphitheatre of Capua.*)

*6017. VENUS Victrix. An admirable work, much praised by Winkelmann. The limbs are supple, the attitude elegant, and the whole composition absolutely life-like. She treads under foot Minerva's helmet, and bears on her brow Juno's diadem. The arms are a restoration by Brunelli, and probably not like the original ones, for the inclination of the body and the fragments of the ancient arms make it probable that the figure originally held up a shield, and this is the more likely because when Capua (which was destroyed in the Second Punic War) was rebuilt by Julius Cæsar, Venus Victrix became her tutelary deity, and was no doubt represented by this exquisite statue, which was found in the Amphitheatre of Capua in the seventeenth century. It is very much in the style of the "*Venus de Milo*" in the Louvre.

*6018. ÆSCHINES, an Athenian orator, who flourished B.C. 342. This statue has been said by some to represent Aristides. Clad in a mantle, with his right arm on his

breast, he seems in the act of pronouncing an oration. His appearance is calm, his head bald, and his expression natural.

This statue is universally esteemed of surpassing excellence. (*Theatre of Herculaneum.*)

*6019. Psyche. A fragment. This pure Grecian sculpture, which is esteemed by many the gem of this collection, may well belong to the time of Praxiteles.

The idea conveyed by her name, which signifies "the soul," has been embodied by the sculptor in this charming work, which combines grace of form and beauty of feature with pensive melancholy and sweetness of expression.

She was represented with the wings of a butterfly, of which the traces remain, but the statue has unfortunately been much mutilated, and has evidently at some time been restored, and the restoration subsequently removed. (*Capua.*)

*6020. Venus Callypige. Although this statue is attributed to Praxiteles, and has many admirers, it has been very severely handled by some excellent critics. It is a partly draped statue, and was a good deal restored by Albaccini. (*Golden house of Nero, Rome.*)

6021. A large porphyry basin on fine pedestal. The handles are formed of serpents. It has been much repaired. (*Baths of Caracalla, Rome.*)

*6022. A Faun carrying the infant Bacchus. This fine Grecian group is probably as late as the time of Hadrian, who died at Baia, A.D. 138.

This beautiful sculpture was found in the *Agro Romano*, with the Faun's head wanting. (*Farnese.*)

6023. Homer. This is frequently cited as the finest bust in Europe of the great blind poet. (*Farnese.*)

He probably lived about 1000 B.C.; that is, in the time of Solomon. The uncertainty of his birthplace is recorded in the following elegiac:

"Smyrna, Chios, Colophon, Salamis, Rhodos, Argos, Athenæ,
Orbis de patriâ, certat Homere tuâ."

6024. Minerva. A statue in perfect Grecian style, wearing a double mantle. Her breast is adorned with a cuirass bordered with serpents. On her head, a helmet adorned with two Pegasi and a Sphinx. (*Farnese.*)

6025. The younger Brutus (*on an ancient column*). This

bust is admirably executed and quite perfect. (*House of Popidius, Pompeii.*)

*6026. NEREID. The nymph, seated on a sea-monster (*pistrix*), is gracefully holding up her hand. A masterpiece of Grecian sculpture, but much restored. (*Posilipo.*)

6027. JUNO. One of the finest examples of this deity. She is robed in a flowing mantle that displays the bust. (*F.*)

6028. POMPEY the Great (*on a column from Pompeii*). A bust of rare perfection. (*House of Popidius, Pompeii.*)

6029. AGRIPPINA, wife of Germanicus, mother of Caligula, and of Agrippina, the mother of Nero.

Tiberius exiled her to the island of Pandetaria, where she died of starvation, A.D. 26. She left nine children, and was universally regretted (Tac. Ann. i. 2).

This statue shows her seated on a chair, with her head gently inclined, and her arms slightly raised from her knees, as if wringing her hands in despair at the slow approach of death. Her feet are crossed, and the whole work is full of pathos. Great authorities give unqualified praise to this statue. (*Farnese.*)

*6030. ANTINOUS. A favourite of Hadrian, whose statue in various characters is familiar to every student of Grecian art in Italy. When Antinous died, Hadrian caused temples to be erected to him in Bithynia (where he was born), as well as in Italy and Greece, and wished it to be believed that he had taken a place among the constellations. This statue, though inferior to many in the Vatican, is in good Grecian style.

6031. ANTONINUS PIUS (*on a cipollino column from Pompeii*). A perfect bust, with the fine open countenance suited to his exemplary character as an Emperor, and wearing a cloak knotted on the right shoulder. The curly hair and beard are very well executed. (*Baia.*)

6032. FAUSTINA. A wicked woman, wife of the Emperor Antoninus. This beautiful and perfect bust stands on a cipollino marble column from Pompeii. (*Baia.*)

*6033. CARACALLA. A bust full of expression and life, with its frowning brows, thin lips, and wrinkled forehead, all displaying the cruel disposition of this Emperor. He was assassinated A.D. 217, after a degraded and wicked life. (*Farnese.*)

6034. Torso of BACCHUS. A work of great celebrity.

The curly locks prove who was originally represented by this exquisite fragment. It represents the god in the vigour of youth, and is of wonderful execution. (*Farnese.*)

*6035. Torso of VENUS. An original Greek work, executed about the time of the Venus Cnidus of Praxiteles, who died 324 B.C. (*Rome.*)

The Portico of the Emperors will be taken next, and the reader is recommended to return to the Great Hall, and enter this Portico by the door next to the turnstile, as the numbers begin from that end.

THE PORTICO OF THE EMPERORS.

The Portico of the Emperors contains portraits of all the Roman emperors, including Commodus and Caligula, whose busts are very rare, as on account of their odious lives the Romans made a point of destroying every trace of them after their death.

ON THE LEFT,

*6038. JULIUS CÆSAR. A celebrated bust, selected by Napoleon III. for the frontispiece of his "Life of Cæsar." (*Farnese.*)

ON THE RIGHT,

6039. THE SAME, in a short mantle with a sword. On the breastplate, an eagle. Head by Albaccini. (*Farnese.*)

His distinguished name was borne by his eleven successors, who reigned in the following order and died in the years indicated:—Julius, B.C. 44; Augustus, A.D. 14; Tiberius, A.D. 37; Caligula, A.D. 41; Claudius, A.D. 54; Nero, A.D. 68; Galba, A.D. 69; Otho, A.D. 69; Vitellius, A.D. 69; Vespasian, A.D. 79; Titus, A.D. 81; and Domitian, A.D. 96. Julius Cæsar was a man of great eloquence, distinguished himself in Spain, and was made Consul. He governed Gaul and invaded Britain, till then unknown. Owing to his jealousy of Pompey, he crossed the Rubicon and conquered Italy in sixty days. He finally defeated Pompey at Pharsalia, joined Cleopatra, conquered Egypt, and returning to Rome was made perpetual Dictator. He was stabbed by Brutus, March 15, B.C. 44.

ON THE LEFT,

6040. AUGUSTUS. A colossal statue. Head modern. (*H.*)

A prudent and brave man. Defeated the Republicans at Philippi. Conquered Antony at Actium, and closed the

gates of the Temple of Janus, in token of universal peace, the year our Saviour was born (Hor. Od. iv. 15). He died at Nola after a reign of forty-four years. Virgil, Horace, and Ovid praise him. The character of Æneas personated him. He was a polished scholar.

6041. LIVIA as a priestess. She was wife of Augustus and mother of Tiberius. (*Pantheon, Pompeii.*)

6042. MARCELLUS. A bust in a cloak. A celebrated Roman general (Virg. Æn. vi. 855). (*Farnese.*)

6043. TIBERIUS. A bust. (*Farnese.*)

As a private citizen he was much esteemed, but he was an extremely vicious and cruel Emperor.

6044. DRUSUS, brother to Tiberius, with the *parazonium* in his left hand, and a mantle. (*Pantheon, Pompeii.*)

6045. AGRIPPINA. Mother of Nero. A bust. (*Farnese.*)

6046. CALIGULA. This statue with its sunken eyes is the most authentic of this infamous man; a cloak covers part of his armour, which is adorned with bas-reliefs. The head was used by some boatmen on the Garigliano to fasten their boats to, and the trunk was found in the refuse of an inn near the river. The Marquis of Venuti bought the fragments in 1787, and had them repaired. (*Minturno.*)

ON THE RIGHT,

6047. LIVIA. A well-draped statue. (*Pompeii.*)

6048. AUGUSTUS as a youth. A bust. (*Farnese.*)

6049. TIBERIUS. A small statue in a cloak. (*Farnese.*)

109516. UNKNOWN; perhaps Augustus. A bust. (*P.*)

6050. TIBERIUS as a youth. A bust. (*Herculaneum.*)

6051. TIBERIUS crowned. A colossal bust, the armour adorned with trophies. (*Farnese.*)

6052. TIBERIUS. A bust. (*Farnese.*)

6053. TIBERIUS as a youth, holding a cornucopia. (*F.*)

6054. AGRIPPINA Junior. Bust with cloak. (*Farnese.*)

6055. DRUSUS, son of Tiberius. A statue with a cloak. (*Herculaneum.*)

ON THE LEFT,

6056. CLAUDIUS. The Emperor is seated and wears the *paludamentum*. This statue was one of the first found in Herculaneum.

6057. ANTONIA, wife of the younger Drusus. A draped statue. (*Farnese.*)

6058. NERO (*on a column*). A crowned bust. (*F.*)

He began his reign well, but after he had murdered his mother he plunged into every kind of abominable vice and cruelty. He executed his blameless tutor, Seneca; set fire to Rome, massacred the Christians, and eventually committed suicide.

6059. VITELLIUS (some say Titus). He wears a tunic and cloak; on his armour are two dragons and some beautiful bas-reliefs. He was brought up at Capri in the Court of Tiberius, and was a notorious glutton. The head and neck are modern. (*Herculaneum.*)

6060. GALBA, or perhaps Claudius (*on a column*). A crowned bust with a cloak. (*Farnese.*)

6061. OTHO. A bust with cloak. (*Farnese.*)

*110892. TITUS. A colossal head. (*Rome.*)

Titus became known for his valour, especially in the siege of Jerusalem. He was dissolute in his youth, but after he became Emperor he was a pattern of virtue. He was in power at the time of the destruction of Pompeii, and brought valuable assistance to the inhabitants. He was deeply lamented at Rome.

6062. JULIA, wife of Titus. An excellent bust. The high head-dress is curious. (*Farnese.*)

6063. NERVA (*on a column*). A head on a modern bust. (*Farnese.*) He succeeded Domitian, and was a most exemplary Emperor. He died A.D. 98.

ON THE RIGHT,

6064. BRITANNICUS (?). The hand held out as if declaiming. He was poisoned by the witch Locusta at the instigation of Nero. (*Farnese.*)

6065. BRITANNICUS (*on a column*). A bust. (*Farnese.*)

6066. VESPASIAN. A fine bust. (*Farnese.*)

He began the siege of Jerusalem, which was achieved by his son Titus, and was proclaimed Emperor at Alexandria. He effected great reforms, and was very popular. He was the first Roman Emperor who both died a natural death (A.D. 79) and was succeeded by his own son.

6067. HADRIAN. A bust with armour, adorned with a Medusa's head. (*Farnese.*)

He was a warlike man, and built a wall eighty miles long between Carlisle and Newcastle to keep out the Caledonians.

He succeeded Trajan, rebuilt Jerusalem, and called it Ætia. He erected a statue of Jupiter on the site of our Lord's tomb, and one of Venus on Calvary. He wished to enrol Christ among the gods of Rome. His reign was good, but his private life infamous. He died at Baia, A.D. 138.

6068. Vespasian. A colossal head. (*Farnese.*)

6069. Hadrian. A bust. (*Farnese.*)

6070. Marcus Aurelius Carinus (?). A bust. (*Capua.*)

6071. Antoninus Pius (*on a column*). A bust. (*Farnese.*)

He succeeded Hadrian, and was an exemplary monarch. He raised a rampart between the Firths of Clyde and Forth in Britain, but waged no war during his reign except in defence of the empire. He died A.D. 161.

On the left,

6072. Trajan. A statue in a short tunic and holding the *parazonium.* The armour has some bas-relief upon it, and the statue is a fine specimen of art. (1787. *Minturno.*)

On the right,

6073. Trajan. A statue with a cloak. (*Farnese.*)

Trajan succeeded Nerva, was a benevolent prince, bridged over the Danube, and made Dacia a Roman province. He extended his conquests to India, and died A.D. 117. The celebrated column at Rome records his victories. He was very cruel to the Jews. His reign was one of great splendour, but his private life was vicious.

On the left,

6074. Plotina (*on a column*), the wife of Trajan, with singular headgear. A bust. (*Farnese.*)

6075. Hadrian. A bust with a cloak. (*Farnese.*)

6076. Sabina. A bust. Fine head-dress. (*Farnese.*)

On the right,

6077. Domitian, the last of the Cæsars. Much restored. (*Farnese.*)

He succeeded his brother Titus, whom he is thought to have poisoned. His reign began well, but he proved immoral and superstitious, and very foolish. He was assassinated A.D. 96, and the Senate refused him a funeral.

On the left,

6078. Antoninus Pius. A fine colossal bust. (*Farnese.*)

*6079. MARCUS AURELIUS. A fine bust with a cloak. (*F.*)

He was by far the noblest of the Roman Emperors, and was deservedly beloved. He was a hard-working, self-denying man of letters, of guileless life. A celebrated equestrian statue of him, deservedly eulogized by Michael Angelo, and considered the most perfect in the world, stands on the top of the Capitoline hill at Rome. For a charming essay on his life, see "Seekers after God," by Canon Farrar. (Macmillan.)

6080. FAUSTINA, wife of M. Aurelius. A fine head on a bust of Oriental alabaster. (*Farnese.*)

6081. LUCIUS VERUS. A fine statue in a tunic. (*Farnese.*)

He was a successful general, and a short time Emperor. He died of apoplexy in Germany. He was an inveterate glutton, fond of the lowest company, and is said to have spent on one banquet to twelve guests, £32,200.

6082. MARCUS ANNIUS VERUS. A very fine head on a yellow marble bust with a cloak. (*Farnese.*)

6083. LUCILLA, wife of Verus. Well preserved. (*F.*)

6084. COMMODUS. A very interesting head, the likenesses of this Emperor being very rare, as the Romans demolished them on account of his crimes. He was murdered A.D. 192. (*Farnese.*)

6085. MANLIA SCANTILLA. A head on an alabaster bust, in perfect condition. (*Farnese.*)

6086. SEPTIMIUS SEVERUS, father of Caracalla. A bust with a peculiarly striking countenance. (*Farnese.*)

He was the most warlike of the Roman Emperors, and rebuilt the Caledonian wall in Britain. As a monarch he was cruel, and never did an act of humanity or forgave a fault. He died at York, A.D. 211.

6087. JULIA DOMNA. A fine head on an alabaster bust. (*Farnese.*)

6088. CARACALLA. Assassinated A.D. 217, after an infamous life. He was son of Severus. (*Farnese.*)

6089. PLAUTILLA, wife of Caracalla and murdered by him. This bust is of great artistic merit, and the head-dress is curious. (*Farnese.*)

ON THE RIGHT,

6090. MARCUS AURELIUS in his youth, wearing a cloak. A head on an Oriental alabaster bust. (*Farnese.*)

6091. THE SAME. A fine bust. (*Farnese.*)

6092. The same. A statue with tunic, cloak, and fine greaves. (*Farnese.*)

6093–4. The same. A bust. (*Farnese.*)

*6095–6–7. Lucius Verus. (*Farnese.*)

On the left,

6098. Heliogabalus. A fine bust. (*Farnese.*)

He chose a senate of women, made his horse a consul, was cruel, foolish, and licentious, and was murdered A.D. 222.

6099. Pupienus. A fine bust. (*Farnese.*)

He was of low extraction, but a dignified and serious Emperor, and was massacred by the Prætorian guards A.D. 236.

6100. Probus. A bust with a cloak. (*Farnese.*)

He was a warlike man and an excellent Emperor. He introduced the culture of the vine into Gaul, but his army mutinied because he employed them on drainage works at Sirmium and murdered him, to the great sorrow of the Roman people.

On the right,

6101. A bust in porphyry, with a Medusa's head in white marble. Unknown. (*Farnese.*)

6102. Maximinus. A statue with the *paludamentum.* The legs and arms are modern. (*Farnese.*)

6103. Julia Domna. A bust. (*Farnese.*)

She was a Phœnician, and very celebrated for her knowledge of geometry and philosophy, but her private life was infamous.

PORTICO OF THE BALBI.

In the centre,

*6104. Marcus Nonius Balbus, junior. By far the finest equestrian statue yet discovered. He rides after the Greek fashion, without saddle or stirrups. He holds the reins in his left hand, which has a ring on one of its fingers, and raises up the right as if to thank the inhabitants of Herculaneum cheering their patron. He wears sandals, a short tunic, and a breastplate that leaves his belt visible. He seems in the act of stopping his steed. This statue was kept in the Museum of *Portici*; and in 1799, during the riots, a cannon ball carried off the head. The fragments were collected, a cast taken, and the head as now seen was modelled by *Brunelli.* (1739. *H.*)

ON THE LEFT,

6105. A YOUNG MAN, gesticulating. (*Herculaneum.*)

6106. A DACIAN KING. A colossal bust. (*Farnese.*)

6107. A priestess. A small statue. (*Pompeii.*)

6108 *et seq.* SEVEN BOYS for fountains. (*Pompeii.*)

6115–7. A PHRYGIAN in *paonazzetto* marble. A colossal statue. The Phrygian is on his knees, holding up a pedestal. The extremities are in a stone called *paragone.* (*F.*)

6116. (*In a niche.*) A DACIAN KING, a prisoner. (*F.*)

6118. A YOUNG PHRYGIAN on his knees. A small coloured marble statue. (*Farnese.*)

†6119. A HUNTER. A statue,—so well done as to appear alive. He wears a large hat and mantle of sheep-skin, and holds a rope to which are bound a hare and two doves. The legs have been repaired. (*Farnese.*)

6120. A young Phrygian. A small statue. (*Farnese.*)

6121. A priestess. A statue. (*Farnese.*)

6122. (*In a niche.*) A DACIAN KING, downcast at being obliged to grace a Roman triumph. (*Farnese.*)

6123. A priestess. A statue. (*Pompeii.*)

6124. PYRRHUS. On the armour are two Corybantes striking their shields with their swords. (*Herculaneum.*)

6125. SIBYL, well draped. A statue. (*Farnese.*)

6126. HOMER. A fine statue. (*Th. of Herculaneum.*)

BUSTS.

UPPER ROW,

6127. AN ORATOR. (*Farnese.*)

6128. ZENO. (Name in Greek.) The chief of the Stoics. (*Farnese.*)

6129. SOCRATES. (*Farnese.*)

6130. LYSIAS. (Name in Greek.) (*Farnese.*)

6131. CARNEADES? (*Farnese.*)

6132. LYCURGUS. (*Vivenzio Museum.*)

6133. Unknown; with a beard. (*Farnese.*)

6134. SOPHOCLES. (*Farnese.*)

6135. EURIPIDES. (*Farnese.*)

†6136. LYCURGUS. The left eye injured and sunken leaves no doubt of the authenticity of this bust. He lost an eye in a riot in Sparta. (*Farnese.*)

6137. HANNIBAL? (*Capua.*)

6138. Unknown. Very like Virgil. (*Farnese.*)

6139. SOPHOCLES. (*Farnese.*)
6140. APOLLONIUS OF TYANE. (*Farnese.*)
6141. ARATUS, the astronomer, contemplating the heavens. (*Farnese.*)
6142. POSIDONIUS. (Name in Greek.) (*Farnese.*)
6143. SOLON. (*Farnese.*)
6144. PERIANDER. A Corinthian tyrant. (*Pompeii.*)
6145. Unknown. (*Farnese.*)
6146. HERODOTUS. (Name in Greek.) (*Farnese.*)

LOWER ROW,

6147. LYSIAS. (*Farnese.*)
6148. ATTILIUS REGULUS. (*Farnese.*)
6149. ALEXANDER THE GREAT. (*Herculaneum.*)
6150. A warrior crowned with ivy. (*Farnese.*)
6151. A warrior. (*Farnese.*)
6152. ZENO CITIACUS. (*Farnese.*)
*6153. DEMOSTHENES. Remarkable for the expression of the lips, indicating the defect in speech from which he suffered. (*Herculaneum.*)
6154. JUBA in old age. (*Herculaneum.*)
6155. A bearded philosopher. (*Farnese.*)
6156. ARCHIMEDES. (*Herculaneum.*)
6157. THEMISTOCLES. (*Herculaneum.*)
6158. PTOLEMY SOTER. (*Herculaneum.*)
†6159. ANTISTHENES. Founder of the Cynics. (*F.*)
6160–1. EURIPIDES. (*Farnese.*)
6162. ANACREON. (*Pompeii.*)
6163. Philosopher with a beard. (*Herculaneum.*)
6164. Unknown. (*Farnese.*)
6165. SEXTUS EMPIRICUS? (*Farnese.*)
6166. Unknown. (*Pompeii.*)

ON PEDESTALS,

6167. MARCUS NONIUS BALBUS, the elder, according to the inscription found on the plinth. A fine statue. (*Theatre of Herculaneum.*)

6168. VICIRIA ARCHAS, mother of Balbus, according to the inscription found on the plinth:

". . . . CIRIAE. A. F. ARCHAB. MATRI BALBI D. D."

This statue represents Viciria Archas in the decline of life: the head is admirable for the expression. A long

mantle is wrapped round her, and her head is covered with a veil. (*Theatre of Herculaneum.*)

OTHER BUSTS.

UPPER ROW,

6169. Unknown. An old man. (*Farnese.*)
6170. A boy wearing the *praetexta.* (*Farnese.*)
6171. A boy. (*Farnese.*)
111386. EMPEROR with painted hair, perhaps Brutus. (*P.*)
6172. A boy. (*Pompeii.*)
6173. A boy wearing the *bulla patritia.* (*Pompeii.*)
6174. TITUS VESPASIAN? (*Pompeii.*)
6175. A young man. (*Farnese.*)
111385. Unknown; supposed to be Pompey. (1878. *P.*)
6176. GALLIENUS. (*Herculaneum.*)
*6177. CICERO. The mole on his left cheek is remarkable. Hence his name *Cicero.* (*Farnese.*)
†6178. LUCIUS JUNIUS BRUTUS I. One of the finest likenesses of the first Roman Consul. The head is on a *fiorito* alabaster bust. (*Farnese.*)
6179–80. Unknown. (*Farnese.*)
6181. CAIUS MARIUS. (*Farnese.*)
6182. Unknown. (*Farnese.*)
6183. MARCUS ARRIUS SECUNDUS. (*Farnese.*)
6184. CLAUDIUS MARCELLUS. (*Farnese.*)
6185–6–7. SENECA. (*Farnese.*)

LOWER ROW,

6188. VESTAL. (*Herculaneum.*)
6189. CLEOPATRA. (*Herculaneum.*)
6190–1–2–3. Unknown. (*Pompeii, Farnese, Herculaneum.*)
6194. VESTAL called the *Zingarella.* (*Farnese.*)
6195–6–7. An Empress. (*Stabia* and *Pompeii.*)
6198 to 6201. Unknown. (*Pompeii* and *Farnese.*)
6202. SYLLA, supposed to be Celius Caldus. (*H.*)
6203. A PHILOSOPHER. (*Pompeii.*)
6204. Lucius Cornelius Lentulus? (*Farnese.*)
6205–6. Unknown. (*Farnese.*)
6207. POSTUMIUS ALBINUS? (*Farnese.*)
6208–9. Unknown. (*Farnese.*)

ON A PEDESTAL,

6210. VALERIUS PUBLICOLA. Found with Aristides and Homer, opposite to the stage of the theatre of *Herculaneum.*

IN THE CENTRE,

*6211. MARCUS NONIUS BALBUS THE ELDER, according to the inscription found on the pedestal. This equestrian statue is as fine as that of his son, opposite to which it stood in the Basilica (*not* the Theatre) of *Herculaneum*. It was found without the head and one hand, which were replaced by Canardi, and modelled from the statue of Balbus as proconsul (6167) in this corridor.

ON A PEDESTAL,

6212. PRIESTESS holding a vase in her right hand. (*P.*)

6213–4–5. Three torsos. (*Farnese.*)

6216–9. Two dogs. (*Farnese.*)

6218. GROUP OF TWO MEN, scalding a hog. The attitude of the man blowing the fire is nature itself. Both the figures are girt with a sheep-skin. (*Farnese.*)

OPPOSITE (*between two small panthers*),

†6224. Representing the head, a part of the neck, and of the right arm of the celebrated group of Laocoön; a Roman copy executed after the Greek original when still uninjured. The right arm of this fragment turned behind the head proves that the original Laocoön at the Vatican was wrongly repaired by Michael Angelo, who made the right arm stretched out instead of placing it behind the head, as it is seen here. (*Rome.*)

6226–7–8. Three torsos. (*Farnese.*)

ON THE LEFT (*beyond the equestrian statue*),

6229. BRITANNICUS (?) as a youth, wearing the *bulla patritia*. A small statue. (*Telese.*)

6230. NERO (?) as a youth, wearing the *bulla patritia*. A small statue. (*Telese.*)

6231. CICERO. A statue. (*Pompeii.*)

6232. EUMACHIA, a priestess. A statue expressing amiability and modesty. It stood at the upper end of the Exchange at Pompeii, and bore the following inscription: *To Eumachia, daughter of Lucius, public priestess, this statue was dedicated by the Fullers.* (1818. *Pompeii.*)

†6233. MARCUS HOLCONIUS RUFUS. A statue in a tunic adorned with fine bas-relief. Finely sculptured. On the plinth was inscribed "M. HOLCONIO M. E. RUFO TRIB. MIL. A POPUL. II. VIR. I. D. V. QUINQ. ITER AUGUST. CAESARIS SACERD. PATRONO COLONIAE." *To Marcus Holconius Rufus, son of*

Marcus, a Duumvir and magistrate for the fifth time: for the second time Quinquennalis, a military Tribune elected by the people, a priest of Augustus, a chief of the Colony. (*Pompeii.*)

6234. A consul. A statue. (*Pompeii.*)

6235. Suedius Clemens. A small statue. (*Herculaneum.*)

IN THE CENTRE, ON A TABLE,

6236. TERENTIUS (Latin) and MENANDER (Greek). Latter with a beard. Two comic poets. Double hermes. (*Farnese.*)

6237. A philosopher. (*Farnese.*)

6238. MOSCHION. A small statue. The tragic poet, seated, holding a *papyrus*. Name in Greek. (*Farnese.*)

6239. HERODOTUS and THUCYDIDES. Double hermes. Names in Greek. (*Farnese.*)

ON THE LEFT,

6240. CHASTITY. A finely-veiled statue. (*Pompeii.*)

6241. Unknown. A hermes. (*Herculaneum.*)

†6242. DAUGHTER of M. Nonius Balbus. A statue. (*H.*)

6243. Unknown. A hermes. (*Herculaneum.*)

†6244. DAUGHTER OF BALBUS. A statue. (*Herculaneum.*)

6245. TERENTIUS. A head. (*Herculaneum.*)

6246. MARCUS NONIUS BALBUS, JUNIOR. A statue. (*H.*)

6247. TERENTIA. A head. (*Herculaneum.*)

†6248. DAUGHTER OF BALBUS. A statue. (*Herculaneum.*)

†6249. DAUGHTER OF BALBUS. A statue. (*Herculaneum.*)

The hair of the daughters of Balbus shows traces of gilding. The dress is a tunic with a mantle. All found in the theatre of Herculaneum.

6250. A woman draped. A statue. (*Herculaneum.*)

6251. Unknown. A hermes. (*Herculaneum.*)

6252. SYLLA. A finely-draped statue. (*Pompeii.*)

INNER HALLS

(*behind the Portico of the Balbi*).

FIRST HALL (*of Apollo*).

ON THE LEFT,

6253. APOLLO with the lyre. A statue. (*Farnese.*)

6254. Apollo. A sitting statue with the lyre. (*F.*)

6255. Apollo playing the lyre. A statue. (*Farnese.*)

6256–7–8. Apollo. A hermes. (*Pompeii.*)

6259. Ceres. A small statue. (*Pompeii.*)

6260. Jupiter. A fragment. (*Pompeii.*)

6261. Apollo, seated. (*Herculaneum.*)

†6262. Apollo Musagetes, in green basalt; a stone very difficult to carve. The left hand holds a lyre, the other is raised to the head. (*Farnese.*)

6263. Ceres. A sitting statue. (*Farnese.*)

6264. Venus. A mask. (*Farnese.*)

6265. Jupiter tonans. A small statue. (*Farnese.*)

†6266. Jupiter. A bust of rare perfection, found in 1818 in his temple at *Pompeii.*

6267. Jupiter. A colossal demi-figure. The finest monument found in the Temple at *Cumæ.*

6268. Juno (*on an ancient column*). A head on an ancient bust. (*Farnese.*)

6269. Ceres. A richly-draped statue. (*Farnese.*)

6270. Bacchus. A fine head with a fillet. (*Farnese.*)

6271. Neptune with a dolphin. A statue. (*Pæstum.*)

6272. Bacchus. A fine bearded head with a fillet. Some think it a Plato. (*Farnese.*)

6273. Ceres holding a torch and an ear of corn. A statue. (*Farnese.*)

†6274. Jupiter Ammon (*on an ancient column*). A hermes. His hair is waving round the two ram's horns that sprout from his head. (*Herculaneum.*)

6275. Neptune. A bust. (*Farnese.*)

6276. Diana the huntress. A statue. A hind pursued by a greyhound is beside her. The hind was sacred to Diana on account of its speed. (*Farnese.*)

6277. Apollo hermaphroditus. A small statue. (*P.*)

6278. Diana of Ephesus. A statue of Oriental alabaster with bronze extremities. The goddess wears a tower on her head and an aureole decorated with eight griffins. Round her neck a handsome collar of cereals fringed with acorns, and above it a design of female figures in bas-relief. Three lions are upon each arm, and between the arms the numerous breasts symbolical of her nourishing the world. Her skirt is covered with mythical and other animals. (*Farnese.*)

This statue is one of the best representations extant of the celebrated statue of Diana, which stood in the magnificent temple of Ephesus. "The image that fell down from Jupiter"

(Acts xix. 35) was merely a rude block of beech; but the Ephesian Artemis whose silver shrines brought "no small gain unto the craftsmen," was such a statue as this one. The priests are said to have killed the sculptors of it, lest they should own to having made it. The Ephesian Artemis must not be confounded with the Greek goddess of the same name. The Greeks found the worship of the ancient Asiatic goddess when they settled in Ionia; and as she was the goddess of pools and rivers, and so far had the attributes of their maiden goddess, they grafted her into their system, as was their wont, and gave her the name Artemis, which she has borne ever since.

6279. Diana drawing the bow. A statue. (*Farnese.*)

6280. Diana Lucifera. A statue. She wears a long tunic thrown round her, and holds a torch in her right hand. (*Capua.*)

In the centre,

6281. Apollo. A porphyry colossal statue. The god is seated crowned with laurel, wearing a tunic, and holding the lyre and a bow. The extremities are in white marble from *Luni.* (*Farnese.*)

SECOND HALL (*of Mars*).

On the left,

6282. Pallas (*on a column*). A bust. (*Farnese.*)

6283. Venus leaving the bath. A statue. (*Farnese.*)

6284–5. Venus. Heads. (*Pompeii.*)

*6286. Venus Anadyomene. A statue. In the attitude of the *Venus dei Medici.* Her attire lies on an amphora. The head and legs have been repaired. (*Farnese.*)

6287. Venus genitrix. A small draped statue. (*P.*)

6288. Venus in the same attitude as the *Venus dei Medici.* (*Farnese.*)

6289–90. Venus. Heads. (*Pompeii.*)

6291. Venus and the dolphin. A statue of *Faustina* in the attitude of the *Venus dei Medici*, with an elegant bracelet on her left arm. (*Farnese.*)

6292. Venus (*on a column*) adorning herself. Her hair and dress are painted red. A small statue. (*Pompeii.*)

*6293. Venus seated, with her son, who holds an arrow in his hand. A very fine group. (*Farnese.*)

6294. Venus. A small statue. (*Farnese.*)

6295. VENUS partly draped. Beside her, Cupid on a sea-dragon holds a bird in his hands. His head, left arm, and half of the fore-arm modern. (*Pozzuoli.*)

6296. VENUS. A small statue. At her side, Cupid on a dolphin seizing a polypus. (*Farnese.*)

6297. VENUS SEATED. She holds a scent bottle; on the right wrist is a bracelet. (*Farnese.*)

6298. Venus adorning herself (*on a column*). (*P.*)

6299. MARCIANA, sister of Trajan, as Venus. She looks elderly. On her head-dress is an ornament originally set with precious stones. The arms are modern. (*Farnese.*)

6300. VENUS and CUPID. Group. Venus holds up her tunic. Cupid bears a sea-shell. Repaired. (*Farnese.*)

6301. VENUS with dolphin. A statue. The lower part of the body and the shoulder are draped. Repaired by Albaccini. (*Farnese.*)

109608. VENUS holding the apple in her hand, leaning her left arm on the head of a smaller figure of Archaic style. She is dressed in a long tunic. An ordinary statue, but interesting for the painting of the dress. (1873. *Pompeii.*)

111387. VENUS. A statue in a red tunic. (1879. *P.*)

Most of these Venuses are portraits of Empresses of the latter period of the Roman Empire. More portraits under the form of Venus have been found than actual statues of this goddess.

6302. MERCURY holding a purse in his right hand. He was the god of pickpockets and usurers. (*Farnese.*)

6303–4. PALLAS (*on a column*). Busts. (*Pompeii.*)

6305. Bacchus with a panther. A small statue. (*F.*)

†6306. Indian Bacchus. A bust with hermes. (*F.*)

6307. BACCHUS and ACRATUS. A fine group. (*Farnese.*)

6308. Bacchus. A hermes. (*Farnese.*)

6309. Bacchus. A small statue. (*Farnese.*)

6310. Indian Bacchus. A hermes. (*Pozzuoli.*)

6311. Bacchus with a panther. A statue. (*Farnese.*)

6312. Bacchus. A small statue. On the plinth is engraved the following inscription: "N. POPIDIUS AMPLIATUS PATER P. S. D." (*Temple of Isis, Pompeii.*)

6313. ARIADNE. A bust. (*Farnese.*)

6314. ANTINOUS AS BACCHUS. A colossal statue, with a bunch of grapes in its right hand and a cup in the other,

crowned with a vine-garland. The sandals are very fine. (*Farnese.*)

6315. Ariadne. A bust. (*Farnese.*)

6316. Bacchus with a panther. A statue. (*Farnese.*)

6317. Indian Bacchus (*on a column*). A bust. (*H.*)

6318. BACCHUS. This statue, of the time of Hadrian, is known as the *Farnese Bacchus.* The god is naked, and holding a cup in his left hand; he rests his arm against a tree covered with leaves and grapes. On his head is a garland of leaves; he holds up a bunch of grapes with his right hand.

6319. PALLAS with her helmet. A snake at her feet. Colossal. (*Farnese.*)

6320. PALLAS. A bust. (*Farnese.*)

6321. PALLAS. A statue. (*Farnese.*)

6322. PALLAS. A hermes. (*Farnese.*)

IN THE CENTRE,

6323. MARS seated, with the shield. A statue. (*F.*)

THIRD HALL (*of Atlas*).

ON THE LEFT,

6324. BACCHUS. A hermes. (*Farnese.*)

6325. Satyr as Bacchus with a panther. A statue. (*P.*)

6326. A SMILING FAUN, full of expression. (*Pompeii.*)

6327. BACCHUS holding grapes. A statue. (*Pompeii.*)

6328. A LAUGHING FAUN, full of expression. A bust. (*P.*)

6329. MARSYAS and OLYMPUS. A group. The god is seated on a rock, near Olympus, teaching him to play pan-pipes. A highly esteemed sculpture. (*Farnese.*)

6330. A smiling Faun. A bust. (*Pompeii.*)

6331–2. SATYR holding grapes. A small statue. (*F.*)

6333. A Satyr crowned with ivy. A bust. (*Pompeii.*)

FRONT ROW,

6334. A SATYR. On one knee, joining his hands. The body is coated with hair. (*Pompeii.*)

6335. SILENUS. A small statue for fountain. (*Pompeii.*)

6336. A reclining boy, for a fountain. (*Pompeii.*)

6337. A boy. A bust with a cloak. (*Pompeii.*)

6338. A winged CUPID with cornucopia. (*Borgia.*)

†6339. A SLEEPING CUPID, with bow, quiver, and arrows. A fine small statue. (*Farnese.*)

BACK ROW,

6340. A SATYR struggling with Pan. A group. (*P.*)
6341. Silenus. A small statue for a fountain. (*P.*)
6342. A little Faun with a goose. (*Pompeii.*)
6343. A little Faun playing on a flute. (*Pompeii.*)
6344. A sleeping Faun, for fountain. (*Pompeii.*)
6345. A man holding a cup. A small statue. (*H.*)
6346. FAUN giving grapes to a bird held by a child. (*Pompeii.*)
6347. FAUN holding a *nebride* full of fruits. (*Farnese.*)
6348. SATYR leaning against a tree. (*Farnese.*)
6349. A Silenus. A small statue for a fountain. (*P.*)
6350. A Satyr crowned with ivy. (*Farnese.*)
6351. Ganymede and the eagle. A group. (*Farnese.*)
6352. Bacchus hermaphroditus. (*Pompeii.*)
6353. CUPID. Like the Cupid of the Vatican. (*Farnese.*)
6354. BACCHUS HERMAPHRODITUS. A statue wearing a transparent double tunic. (*Farnese.*)
6355. GANYMEDE and the eagle. A group. The boy is embracing an eagle that with its wing touches his shoulders. Both have an animated expression. A fine sculpture, much repaired. (*Farnese.*)
6356–7. ARIADNE. Hermes. (*Farnese.*)
6358. DIOSCURUS (? Paris) with a dog. (*Farnese.*)
6359. Æsculapius? A bust. (*Farnese.*)
†6360. ÆSCULAPIUS. A colossal statue, wrapped in a mantle, leaning on a long stick with a large serpent twisted about it. Parts of the right arm and stick, with the serpent, have been repaired. Found in the island *Tiberina*, in a temple dedicated to this divinity. (*Farnese.*)
6361. Venus or Libera. A bust. (*Farnese.*)
6362. FORTUNE, an almost colossal statue. Attired in a long tunic, with a cornucopia. Found at *Pompeii*, in 1816, near the Forum.
6363–4. COLOSSAL MASKS, open-mouthed: used as water-spouts. (*Farnese.*)
6365. A young Naiad seated on a rock. Ornament of a fountain. (*Pompeii.*)
6366–7. Colossal masks. (*Farnese.*)
6368. CERES, in variegated marble. A statue. (*Naples.*)
6369. CYBELE with castellated crown. A bust. (*H.*)
6370. ISIS, in grey variegated marble. She holds in her

hand the *systrum*, a musical instrument used in her rites. A statue. (*Farnese.*)

6371. CYBELE on her throne. A small statue. At the sides two lions, with their paws on the plinth. The head and left hand have been repaired. On it is inscribed: VIRIUS MARCARIANUS V. C. DEAM CYBELEM. P. S. (*Farnese.*)

6372. ISIS in grey, with extremities of white, marble. Holding a bronze *systrum*. (*Farnese.*)

6373. Indian Bacchus. A hermes. (*Farnese.*)

IN THE CENTRE,

6374. ATLAS. A statue. He kneels under the heavy weight of the celestial globe: 42 constellations are depicted on it; and as in ancient times 47 were known, it is believed that the others are hidden by his shoulders. A fine production. (*Farnese.*)

*6375. A CUPID ENTWINED BY A DOLPHIN. A beautiful group, in Grecian style. The head and feet of the Cupid and the tail of the dolphin are modern. (*Capua.*)

FOURTH HALL (*of the Muses*).

ON THE LEFT,

*6376. URANIA (Astronomy) holding the globe. The head is modern. (*Herculaneum.*)

6377. CALLIOPE. A statue robed, having a papyrus in the left hand. (*Farnese.*)

6378. MNEMOSYNE. The mother of the Muses, in a long and finely folded tunic. (*Herculaneum.*)

6379. A young Hercules. A colossal head. (*Farnese.*)

6380. An athlete. A small statue. (*Pompeii.*)

6381. Unknown. A small armless statue. (*Pompeii.*)

6382. Hercules. A small statue. (*Farnese.*)

6383–4. Hermes of Hercules. (*Farnese.*)

6385. MELEAGER, in *rosso antico*. A small statue, resting its left hand on the head of a bronze wild boar. The legs are modern. (*Farnese.*)

6386. Hermes of Histrion. (*Farnese.*)

6387. AN OLD MAN. Hermes. (*Herculaneum.*)

6388. A young man leaning against the hermes of Priapus. A small statue found at *Pompeii*, 1873.

6389. Discobulus. A small statue. (*Pompeii.*)

6390. Ajax wearing a helmet. (*Farnese.*)

6391. Niobe's daughter. A draped statue. (*H.*)

6392. Hermes of Hercules. (*Farnese.*)

6393. HERMES OF A WOMAN. A fine Grecian sculpture. (*Farnese.*)

6394. CLIO. A statue. The head is modern. (*H.*)

6395–6–7–8. EUTERPE. A statue with a flute, to show she was the inventor of musical instruments. (*Herculaneum.*)

6399. THALIA. A statue. The Muse of Comedy, husbandry, and rural retirement wears a double tunic with wide sleeves. A mask in her left hand. The head is modern. (*Farnese.*)

6400. MELPOMENE (Tragedy), with a mask in her left hand. The head and right arm are modern. (*H.*)

6401. CLIO, the Muse of History. (*Herculaneum.*)

6402. ERATO. A statue. The Muse of amorous poetry wears a double tunic; she has a lyre in her left hand. The upper part and the two arms are modern. (*Herculaneum.*)

6403. CALLIOPE. The Muse of heroic poetry seated, with a papyrus in her left hand. Very spirited. (*Farnese.*)

6404. POLYHYMNIA. A statue. The Muse of memory is in a long tunic, her right hand raised to the left shoulder. Much restored. (*Herculaneum.*)

IN THE CENTRE,

6405. A DYING AMAZON ON HORSEBACK. She falls to the right, raising her shield on her left arm. An expressive statue. The arms and legs are modern. (*Farnese.*)

6406. HERCULES and OMPHALE. Hercules in a long tunic, his head covered with a slouched cap; in his hand the distaff and spindle. Omphale, covered with the lion-skin, holds the hero's club. An allegory of love. (*F.*)

6407. A WARRIOR ON HORSEBACK. He is parrying the blows of his adversary. The head and legs, both of the rider and horse, are modern. (*Farnese.*)

FIFTH HALL (*of the Flora*).

IN THE CENTRE,

*10020. A LARGE MOSAIC, from the House of the Faun at *Pompeii*, 1831.

This fine work is composed of small pieces of marble of different colours. The subject of this mosaic, the only one of such dimensions, is admirable in point of composition

and in the arrangement of its figures. It represents the battle of Issus, between the Greeks and Persians. The combatants are 26, with 16 horses. One of the chief figures is Alexander, on horseback, bareheaded, transfixing an enemy with his long lance. On the right, in a magnificent chariot, is Darius, king of Persia, who, raising himself higher than the driver, is urging on the soldiers. The ground is strewn with lances, wounded men dying near their horses, pikes, helmets, poignard, &c. There is no glass in this mosaic.

ON THE LEFT,

6408. A gladiator. A statue. (*Farnese.*)

*6409. FLORA FARNESE. A colossal statue attributed to Praxiteles. It is one of the most interesting of ancient statues. The attitude is so natural that Flora seems about to advance; a light robe, so transparent as not to look like marble, covers her fine figure. She has a bunch of flowers in her left hand, and holds up her dress with the right. The head, the left arm with the flowers, and the feet are modern. Found in the *Baths of Caracalla, Rome.*

6410. A gladiator. A statue. (*Farnese.*)

6411. PROTESILAUS. A fine statue. (*Herculaneum.*)

6412. DORYPHORUS OF POLYCLETES. Hermes. (*Pompeii.*)

6413. HOMER. Head on a hermes. (*Farnese.*)

6414. EURIPIDES. Head on a hermes. (*Farnese.*)

†6415. SOCRATES. Head on a hermes, full of expression. The Greek motto adds much to its interest; according to Visconti, it may be rendered, "*Not only now, but always, it has been my habit to follow only the dictates of my judgment. Mature reflection, I find, after strict examination, to be the best of all things.*" (*Farnese.*)

†6416. THE FARNESE GLADIATOR. A statue in true Grecian style. Faint with agony, his trembling knees hardly support him. He has received his death-wound in the heart, and staggers under it. The half-open lips show the difficulty with which he draws his little remaining breath, and the eyes bespeak the depth of his agony. This statue seems as if the unfortunate victim were about to fall at our feet. The head, arms, and hands are modern, but the restoration is generally approved. (*Farnese.*)

SIXTH HALL (*of the Gaeta Vase*).

BAS-RELIEFS.

ON THE LEFT, UPON THE WALLS,

From 6550 to 6555. REVERSIBLE MEDALLIONS, with figures carved in relief. (*Pompeii* and *Herculaneum.*)

6556. A MAN, with his dog. A Grecian archaic sculpture from Asia Minor. (*Farnese.*)

BY THE WINDOW,

6570. A sepulchral bas-relief. A woman on a bed. A Cupid is descending towards her. Inscribed "D. FLAVIAE M. SATURNINAE." (*Farnese.*)

6573. A man and woman shaking hands. (*Farnese.*)

†6575. Small bas-relief representing the shop of a maker of metal vases. On the left, a man and boy standing by a pair of scales. In the centre, two men working at an anvil. On the right, a man finishing a vase. In the background, sundry vases and a dog.

6595. A small bas-relief in Archaic style, representing a feast. Beneath a couch, upon which are three men drinking, a boar's head and two loaves. A curly boy hands the wine from a large vase on the left. (Hor. Od. I. xxix. 7.)

Two sarcophagi, and sundry bas-reliefs. (*Farnese.*)

Ancient galleys. (*Pozzuoli* and *Pompeii.*)

6603. *Alto-rilievo* representing a marriage, with several standing figures. (*Pozzuoli.*)

6605. A sarcophagus. On the chief surface are the portraits of a man and his wife. (*Farnese.*)

110565. Ancient galley from Cuma. (1858.)

ON THE RIGHT,

111070. SARCOPHAGUS representing Diana and Endymion. Found in a house at *Sant' Antimo*, near Naples, where it was used as a water-trough. Roman sculpture.

UPON THE WALLS,

From 6608 to 6660. Masks used as water-spouts.

Medallions to decorate *intercolumnia.*

Among these is one (last wall, No. 6667), painted in red, on the reverse side, which is extremely rare. (*Pompeii.*)

GLASS CASE,

Various effigies of Indian Bacchus and Fauns, of lively expression. These heads were commonly placed on marble pedestals to point out land-marks. (*P.* and *H.*)

Busts and small statues in fancy attitudes used as water-spouts. (*Pompeii* and *Herculaneum.*)

A small statue of Venus, with bracelets and a gold necklace. (1873. *Pompeii.*)

A PHILOSOPHER. Very small head, with the inscription *Diogenes.* The inscription is thought to be a forgery.

6339. A heron holding a lizard in its bill. (*Pompeii.*)

6505. A Satyr pressing down a panther. The animal's mouth was a passage for water. Remarkable for the expressive countenance of the Satyr. (*Pompeii.*)

IN THE CENTRE (*nearest to the windows*),

6670. A large vat, having around it in relief, Jupiter with the eagle; Mars with his helmet; Apollo with his lyre; Æsculapius with a rod, with a serpent around it; Bacchus with the thyrsus; Hercules with his club, and Mercury with his caduceus. (*Farnese.*)

6671. A large vat, adorned with vines. (*Pompeii.*)

6672. TRAPEZOPHORE, representing a Centaur carrying Cupid and playing pan-pipes, and Scylla with the remains of a human victim entwined in her tail. (*Villa Madama at Rome.*)

*6673. THE "GAETA VASE," around which in bas-relief, Mercury giving the infant Bacchus to the Nymph Nisa, who stretches out her arms to take him. These figures are followed by Fauns and Bacchantes, playing on the flute and cymbals. This work belongs to the happiest epoch of Greece. On the upper part of it in Greek—*the Athenian Salpion made this.*

This vase was found at *Gaeta*, where it was used to moor boats to, as is seen by the marks made by the ropes. Before being taken to the Museum, it was used in the Cathedral of the town as a baptismal font.

6674. A SARCOPHAGUS representing Amazons fighting. Found at *Mileto in Calabria*, containing the corpse of King *Ruggiero.* Much repaired.

6675. A LARGE VAT, representing a bearded Silenus

presiding over the vintage performed by Satyrs, one of whom is putting grapes into the wine-press; others are working the lever, while others are carrying grapes in baskets. A Grecian sculpture. (*Francavilla's garden.*)

6676. A VAT, with wreaths of ivy and *bucrania*. (*Farnese.*)

SEVENTH HALL.

ON THE LEFT, AGAINST THE FIRST WALL,

6677. Sarcophagus of a Child. Two Cupids holding a garland. (*Farnese.*)

6678. A SACRIFICE before the image of a god without a head. According to the inscription, it was a votive offering for Marcus Aurelius's safety and victory. (*Borgia's Museum.*)

6679. INITIATION into the mysteries of Bacchus. On the right, a bearded priest sacrificing before a plane-tree, holding a cup and a vase that he empties on the altar. Behind him two figures, one seated and veiled, the other standing. (*Farnese.*)

6680. YOUNG HERCULES, with the three apples of the Hesperides. (*Herculaneum.*)

6681. DIANA, with a dog. She wears a tunic and mantle with quiver and lance. (*Pompeii.*)

*6682. THE TEMPTATION OF HELEN. Paris, aided by a Cupid, tries to persuade Helen, who is seated with Venus beside her, and Pitho above. ΑΦΡΟΔΙΤΗ, Venus; ΑΛΕΞΑΝΔΡΟϹ, Alexander or Paris; ΕΛΕΝΗ, Helen; and ΠΕΙΘΩ, Persuasion. A fine Grecian sculpture. This precious bas-relief was the property of *Nicola de Bonis;* later it belonged to the *Dukes of Noja*, and was purchased for the *Museo Borbonico.*

6683. HERCULES and OMPHALE. The twelve labours of Hercules are represented around the monument. According to the inscription, "OMPHALE HERCULES CASSIA MANI FILIA PRISCILLA FECIT," it was the fulfilment of a *vow made to Hercules by Cassia Priscilla.* (*Borgia's Museum.*)

6684. BACCHUS DRUNK, supported by a Faun. A Bacchante playing the double flute, another the castanets, and other figures. A fine piece of sculpture. (*Pompeii.*)

†6685. SILENUS drunk, on an ass. He is resting his

arms on the necks of two Fauns: Pan leads the animal. (*Pompeii.*)

6686. Perseus delivering Andromeda. (*Farnese.*)

†6687. COMIC SCENE. Taken from some ancient play. (*Pompeii.*)

†6688. APOLLO AND THE THREE GRACES. This sculpture is a gem. On the left, Apollo with his lyre disposes his arm affectionately round the neck of an elegant female figure, who is playing the cymbals. On a bed behind him, the other two Graces, one seizing the lyre, the other kneeling. (Found at Ischia.) (*Farnese.*)

6689. ORESTES seeking refuge in Apollo's temple after having murdered his mother. Apollo's statue, the tripod, the priestess Pythia, and the serpent Python are visible. (*Herculaneum.*)

6690. A WOMAN playing with a bird. (*Pompeii.*)

6691. TIBERIUS and his mistress riding pillion. (*Capri.*)

6692. A NEGRO on a chariot: a warrior is stopping his horses. (*Herculaneum.*)

†6693. SARCOPHAGUS portraying a bacchanal. The principal figures on this beautiful monument are, Bacchus standing on his chariot with his attributes, and Silenus drunk, lying on another chariot drawn by asses. (*F.*)

SECOND WALL, UNDER THE FIRST WINDOW,

6694. Jupiter seated. A small bas-relief. (*Pompeii.*)

6695. Two men driving a cart. (*Pompeii.*)

6696. CUPID (drawing the bow) and VENUS. (*Pompeii.*)

6697. SOCRATES (?) seated and wrapped in a mantle. He holds a cup. A small fine bas-relief. (*Pompeii.*)

6701. A SARCOPHAGUS representing Bacchus seated on a Centaur. In the middle a medallion with the following inscription: "D. M. S. P. DASUMI GERMANI VIX. ANN. L. V. FILI HEREDES PATRI DULCISSIMO." (*Farnese.*)

6704. A large pediment of a sarcophagus, representing in bas-relief and in three circles the life and exploits of a gladiator. (*Pompeii.*)

6705. A SARCOPHAGUS representing Prometheus having created a man, in the presence of Jupiter, Juno, Mercury, and Neptune, with their attributes. (*Pozzuoli.*)

UNDER THE SECOND WINDOW,

†6711. A very interesting sarcophagus, showing the

race of Pelops and Œnomaus (see p. 171). On the left, Œnomaus making terms with Pelops. In the centre, the king, prostrate beneath his chariot, with his off-horse kicking violently; beyond him, Pelops in his chariot at full gallop; and on the extreme right Pelops kissing Hippodamia. The race is said to have taken place at Pisa. (*Pozzuoli*, 1857.)

THIRD WALL,

†6712. Sarcophagus of a child, representing four chariots racing, driven by children. The boy weeping is remarkably fine, and the whole work admirable. (*Farnese.*)

6713. ICARIUS'S FEAST. Before a house with tiled roof lounges the Indian Bacchus, wearing a long dress, and followed by Fauns and Bacchantes. Another Faun is taking off his sandals. Icarius and his daughter Erigone recline on a couch, inviting the god to the feast. Before the bed is a table with bread and eatables. A very fine sculpture. (*Capri.*)

†6715. PEDESTAL representing three Caryatides. At the foot of a tree is seated a woman clad in the Dorian fashion, leaning on her right arm and in evident grief. On each side is a Caryatide wearing a double tunic. They bear a pediment, on the front of which, "*Greece erected this trophy after the victory gained over the Carians,*" who had abandoned the Greeks to follow the Persians. (*Avellino.*)

6717. MEDALLION representing a consul. Half-figure, life-size. (*Farnese.*)

6723. VOW TO MITHRA. Sacrifice of a bull. (*Pompeii.*)

Mithra was the Persian sun-god, and is represented allegorically as a young man stabbing a bull, just as the sun penetrates the earth. The tail of the bull ends in ears of corn, to denote plenty. The blood from the bull nourishes all the lower creation, from the sacred serpent to the unclean dog.

6724. A Bacchante struggling with a Faun. (*H.*)

6725. Seven girls hand in hand in bas-relief: Euphrosyne, Aglaia, Thalia (the Three Graces), Ismene, daughter of Æsop of Thales, Kikais, Eranno the charming (perhaps the Phylia of Deodoros), and Telonnesos. (*Herculaneum.*)

6726. BACCHUS with a Faun going before him, and playing on the double flute, while a Bacchante dances to the music of a tambourine which she holds aloft. Similar

to the bas-relief on the Gaeta vase in the preceding hall. (*Farnese.*)

6727. Orpheus, Eurydice, and Mercury: (names in Greek.) Orpheus turning his head to bid farewell to Eurydice, whilst Mercury, conductor of souls, commands them to separate. The expression of Eurydice is charming. (*Noja's Museum.*)

*6728. Bacchus presenting the *cantharus* to a figure almost effaced, near an altar loaded with oblations. The panther reposes at his feet. (*Herculaneum.*)

6729. A consul. Half-figure, life-size. (*Farnese.*)

Fourth wall,

6738–9. Two trophies, one of armour, lance and caduceus, the other of a flag. (*Farnese.*)

Among sundry bas-reliefs, most of them from Capua, is—

6747. Punishment of Marsyas. The unfortunate Satyr tied to a tree, and beside him the executioner. The peculiarity of this fragment is the grinder sharpening the knife to skin Marsyas. It reminds us of the picture of the grinder in the Tribune at Florence.

6753. Pedestal representing a conquered Province, in Phrygian costume. (*Farnese.*)

6756. A sarcophagus. Jupiter, Juno, Apollo, and the Muses Euterpe, Polyhymnia, Melpomene, and Thalia, are carved around it. (*Capua.*)

6757. Pedestal representing a province. (*Farnese.*)

6762. A sarcophagus. The outside fluted. (*Farnese.*)

6763. Pedestal representing a province. (*Farnese.*)

Fifth wall,

6776. Sarcophagus, adorned with bas-relief of Bacchus in a chariot drawn by a male and female Centaur, and Hercules leaning on Omphale. (*Farnese.*)

In the centre,

6778. A marble vase (*cratera*). Its spiral handles are adorned with masks. It represents *Proserpine's return.* Bacchus with a long beard is followed by Proserpine, Mercury, and Venus. (*Farnese.*)

6779. Another fine vase, representing a *bacchanal.* (*F.*)

6780. A pedestal in honour of *Tiberius*, erected by the fourteen towns of Asia Minor that he had rebuilt after an

earthquake A.D. 17. The towns are personified, with their names written below, "*Philadelphea, Imolus, Cibyra, Myrina, Ephesos, Apollonidea,*" &c. On the principal side of this monument is the following inscription: "TI. CAESARI DIVI AUGUSTI F. DIVI JULI N. AUGUSTO PONTIF. MAXIMO COS. IIII IMP. VIII TRIB. POTESTAT XXXII AUGUSTALES RESPUBLICA RESTITUIT." Plin. vii. 4; Tac. An. ii. 13. (December 1693. *Pozzuoli.*)

*6781 and 6782. TWO LARGE CANDELABRA with arabesques and animals. The triangular bases are supported by chimæras. (*Farnese.*)

EIGHTH HALL.

ON THE LEFT,

From 6788 to 6791. Ornament of the door of the Exchange at Pompeii,—arabesques, birds, insects, and different reptiles, admirably designed. (*Pompeii.*)

AROUND THE HALL,

Some columns in *verde antico.* (*S. Ag. dei Goti.*)

Sundry Oriental alabaster columns. (*Pompeii.*)

Several small columns adorned with leaves.

Many legs for tables, representing panthers, lions, griffins, and sphinxes. (*Pompeii.*)

6857. CANDELABRUM, ending in a small vase to hold a torch. The base is adorned with two fine rams, a small hind sucking its dam, and two birds.

6858. STANDARD of a triangular candelabrum adorned with figures. (*Pompeii.*)

IN THE CENTRE,

6862. Basin in *rosso antico* with decorations. (*Pompeii.*)

Marble lustral basins, *acquaminaria.* Used for sacrifices. (*Pompeii.*)

6863. An altar adorned with Bacchic symbols. (*P.*)

6866. Three Sphinxes supporting a basin; admirably done. (*Pompeii.*)

LARGE BRONZES.

FIRST HALL.

On the left,

4885. Doryphorus of Polycletus. Hermes of a bust known as Augustus. On the plinth in Greek is *Apollonius the Athenian made this.* (1753. *Herculaneum.*)

*4886 and 4888. Two elegant gazelles. (1751. *H.*)

4887. Colossal head of a horse. This head is one of the most beautiful of Greek castings. It has been asserted that it belonged to the colossal horse, emblem of Naples, that stood before the Temple of Neptune, at present the *piazza Duomo*, in Naples.

Conrad of Suabia had it bridled, and the superstition ran that this horse cured other horses of any infirmity if they turned three times round him. In 1322, Cardinal Filamarino, to end such superstition, had it broken up, and the metal was used in the casting of the bell of the Cathedral. (See Celano, *Notizie di Napoli*, 1758, p. 16.)

This account must relate to another horse which is lost to us, for this head never belonged to any body, because at the lower part of the neck we observe the jagged edges such as the casting gave them. In 1809 it was presented to the Museum, and its facsimile in terra-cotta was placed in the *Santangelo* palace, whence came the original.

4889. Livia. Hermes of a bust, notable for its wig. A fine casting. (1753. *Herculaneum.*)

On a marble pedestal,

4890 to 4893. A bull—A crow—A Mercury seated—A pig for fountains. (*Pompeii* and *Herculaneum.*)

4894. A horse galloping. The bridle is inlaid with silver. It was found with the statue of Alexander mentioned further on. (1761. *Herculaneum.*)

†4895. Diana. A half-figure with glass eyes, discovered in 1818, near the *Forum of Pompeii.* It is accurately worked and wonderfully expressive.

It is asserted that the ancients used it for oracles, speaking through the hole in the back of the head. Two other small holes behind the shoulder, on the right, were used to move the eyes.

In a glass case,

Sundry animals. (*Pompeii* and *Herculaneum.*)

Two wings of a statue; very well executed. (*Pompeii.*)

112841. Two queerly-shaped triangular penthouses with mythical birds, and a silver-gilt mask. Supposed to have been mounted on staves and to have served as military ensigns. (*Rome.*)

4896. Sappho. A bust of rare perfection. (1758. *H.*)

From 4897 to 4902. A wild boar attacked by two dogs. —A serpent.—A lion and stag. A group for a fountain, in the garden of the house of the *Citarista, Pompeii.*

4903. A she-goat, for a fountain. (1841. *Nocera.*)

*4904. A horse. One of the four horses of Nero's quadriga, found in 1739, near the *Theatre of Herculaneum.* A few fragments of the others were collected. The body of the quadriga is no longer extant, but we shall observe some of the bronze bas-reliefs which adorned it.

On the modern pedestal is an inscription by Abbot Mazzocchi, of which the translation follows:

"*Of this splendid bronze quadriga, with its horses reduced to fragments and dispersed, I alone remained uninjured, thanks to the diligent care of a monarch who collected the six hundred pieces into which Vesuvius separated me, like the limbs of Absyrtus.*"

SECOND HALL.

In the centre, on a column from Pompeii,

111701. A Cupid carrying a dolphin. A charming small statue for a fountain. (1880. *Pompeii.*)

On a marble table,

4993. A Cupid holding a lamp like a comic mask, and a lamp-hook. Beside, on a bronze column, another lamp in the shape of a human head, with Mercury's winged cap for a lid; the flame issued from the mouth. (*Pompeii.*)

*4994. An Angler. Small statue for a fountain, holding a small basket, and a fishing rod. Many similar baskets on view upstairs. (*Pompeii.*)

*4995. Bacchus and Ampelus. A small group representing a young man and a boy. Their eyes and the garland on the base are in silver. (*Pansa's House at Pompeii.*)

*4996. Alexander. A small equestrian statue. The trappings inlaid with silver. Alexander is represented

F 2

without helmet, in rich military accoutrements, raising his sword. (1761. *Herculaneum.*)

*4997. VICTORY. Poised on a globe, with two large wings; remarkable for its light waving garment. On the left arm is a gold bracelet adorned with a ruby. (*Pompeii.*)

4998. VENUS at her toilet. A statuette. (*Nocera.*)

*4999. AMAZON. A small equestrian statue, holding a lance. (1745. *Herculaneum.*)

5000. CUPID clasping a goose. A small statue for a fountain. (*Pompeii.*)

ON COLUMNS IN GIALLO ANTICO,

*5001. SILENUS. Crowned with ivy, and girt with a cloth. Originally no doubt he bore a basket on his left hand. The base is adorned with vines and inlaid with silver. Height, 21 inches. (*May* 1864. *Pompeii.*)

*5002. A DANCING FAUN. This statue is a masterpiece in design and execution. Lightly posed on tiptoe, and with uplifted hands, this figure suggests perfect freedom. Height, 32 inches. This statuette gave the name to the *House of the Faun*, *Pompeii.*

111495. A DRUNKEN FAUN, for a fountain. He is staggering. In his left arm he holds a wine-skin, from which the water flowed. (1880. *Pompeii.*)

*5003. NARCISSUS. Wears sandals, has on his shoulders a roe-skin, and, with his right hand raised and head gently inclined, seems absorbed in the subdued whisperings of the nymph Echo. The eyes of silver. This small statue, the pearl of the collection, was found in 1862, at *Pompeii.* Height, 25 inches.

ON A PEDESTAL, AS FOUND,

110663. LUCIUS CÆCILIUS JUCUNDUS. A bronze head with the following inscription : "GENIO L. NOSTRI FELIX L." *Felix Libertus to the genius of our Lucius.* This splendid casting exhibits the portrait of a man of remarkable expression. His face reveals a malicious look, especially in the motion of the lips. Observe the wart on his left cheek. Many deal charred tablets found in his house, exhibiting Latin and Greek writings, acquainted us with his name, and that he was a usurer who effected contracts for loans at 2 per cent. monthly, which fell due a month after the date of the transaction. (1875. *P.*) (See p. 185.)

NEAR THE WINDOW, GLASS CASE, FIRST ROW,

5004. MARS with cuirass and cloak. (*Pompeii.*)

109326. Fragment of a small draped statue. (*Pompeii.*)

5005. MARS wearing armour and mantle. This small statue belonged to the *alto-rilievo* ornamenting the chariot of Nero. (1739. *Herculaneum.*)

5006–7. SILENUS seated, with a wine-skin. (*Pompeii.*)

5008. GENIUS with enamelled eyes, and a flower in the right hand, to serve as a lamp. (*Pompeii.*)

*5009. APOLLO. A small statue, with a wand. (*H.*)

110127. GALBA. A silver bust found in *Herculaneum*, in 1874. He wears the *paludamentum*, and Medusa's head is on the armour.

*5010. FORTUNE on a globe. Her attitude and dress are remarkable. The necklace is inlaid with silver. (*H.*)

5011–2. SILENUS caressing a panther. (*Pompeii.*)

5013. JUNO in a mantle which covers her head. This statue belonged to the chariot of Nero. (*Herculaneum.*)

5014. CALIGULA? A small statue. Fine armour inlaid with silver, and a club. (*Pompeii.*)

5015. SILENUS on a wine-skin: a fountain. (*Pompeii.*)

5016. APOLLO, covered with a mantle. This statue belonged to the chariot of Nero. (1739. *Herculaneum.*)

SECOND ROW,

5017 *et seq.* Statues for fountains. (*Pompeii.*)

5024. DIANA drawing her bow. (*Pompeii.*)

†5025. A man in modern dress, who has involuntarily assumed a horizontal position. (*Pompeii.*)

5026. A MAN setting his foot on a rock. (*Pompeii.*)

ON PEDESTALS,

4989. UNKNOWN. A bust. (*Pompeii.*)

4990. AGRIPPINA. A bust. (*Pompeii.*)

SIDE GLASS CASE,

5510 *et seq.* Etrurian figures.

5534. An IDOL in bronze, of primitive style, found in the island of Elba.

From 5562 to 5571. ETRURIAN PATERÆ with mythological figures, of primitive style. (Inscriptions.)

ON A PEDESTAL,

4991. C. NORBANUS SOREX. A bust with hollow eyes. On the plinth the following inscription, in Latin:—*Caius*

Norbanus Sorex, second magistrate of the suburb Augusta Felix, to whom the place has been assigned by decree of the Decurions. (*P.*)

A LARGE GLASS CASE FACING THE WINDOW, ON THE LEFT,

Small statues of JUPITER. (*P.* and *H.*)

JUPITER seated on his throne with his attributes. (*P.*)

5053. JUPITER TONANS. (*Pompeii.*)

Small statues of Diana. (*Pompeii* and *Herculaneum.*)

5199. NEPTUNE (quite unimpaired). (*Herculaneum.*)

Statuettes of MINERVA and MERCURY with the wand and purse. (*Herculaneum.*)

Two fine MEDALLIONS inlaid with silver. (*Pompeii.*)

5292. A DANCING FAUN, with *thyrsus.* (*Pompeii.*)

5296. A FAUN playing the flute. (*Pompeii.*)

5133. VENUS ANADYOMENE, wearing golden bracelets on the arms and legs. The base is inlaid with silver. (*P.*)

5074 to 5081. EIGHT HERMES of two-faced Fauns, admirably done. Intended for landmarks. (*Pompeii.*)

5301 *et seq.* GENII of BACCHUS. (*Pompeii* and *Herculaneum.*)

*5313. ABUNDANCE. A charming small statue with a lotus-flower on its head, and a horn of abundance in one hand. The base is decorated with pretty foliage and silver. (1747. *Herculaneum.*)

111697. ABUNDANCE seated on a chair. She holds a silver plate, and the horn of plenty. When discovered, she had on each side the little statues of Lares offering a libation to the goddess with the *rhyton* and the *patera.* In front was the lamp in the form of a foot. (1880. *P.*)

5364. VICTORY with a trophy. (*Pompeii.*)

Several statues of Hercules, Harpocrates, etc. (*Pompeii.*)

5185. HERCULES. The same attitude as the Farnese statue.

5371. Æneas and Creusa with Ascanius.

ON A PEDESTAL,

4992. BRUTUS. A bust oxidized by lava. (*Pompeii.*)

SIDE GLASS CASE,

PRIESTESS with *rhyton* and *patera.* (*P.* and *H.*)

5503. A sitting dwarf, very well executed.

5508. A votive hand. (Inscribed.)

5465–6. Epicurus and Hermarchus his successor. Their names in Greek. (*Herculaneum.*)

5467. DEMOSTHENES, with his name engraved thus:

ΔΗΜΟϹΘΕΝΗϹ. The form of the letter Ϲ instead of Σ shows (according to Montfauc. Paleogr. Gr. 11, 6) the epoch of Augustus. (*Herculaneum.*)

5468. Zeno: name in Greek. (*Herculaneum.*)

5469. Demosthenes. (*Herculaneum.*)

5470-1. Demosthenes. (*Herculaneum.*)

This bust adorned the bookcases where the *papyri* were found at Herculaneum, 1753.

5472. Tiberius. (*Pompeii.*)

5473. Augustus as a youth. (*Pompeii.*)

5474. Agrippina. (*Pompeii.*)

Camilli holding the *rhyton.* (*P.* and *H.*)

5480. A warrior wounded, at the last gasp. It is gilt.

5487. A man leading a ram to sacrifice.

5488. A man seated on a rock, milking a she-goat.

5491. A philosopher seated. Very small. (*Pompeii.*)

THIRD HALL.

On a pillar near the left door,

5588. Unknown. Bust.

5589. Ciria, *mother of Balbus.* Statue. The body and arms are wrapped in a mantle gracefully folded. (*H.*)

5590. Ptolemy Philometor. Bust. The head has the royal fillet, and glass eyes. (1755. *Herculaneum.*)

*5591. Mammius Maximus. A statue found with that of Marcus Calatorius, wearing the magistrate's robe. On the plinth was the Latin inscription, "L. MAMMIO MAXIMO MUNICIPES ET INCOLAE AERE CONLATO." *To Lucius Mammius Maximus, Augustal, the inhabitants contributing the money.*

Lucius Mammius Maximus erected at his own cost statues to Livia, Germanicus, Antonia, Claudius' mother, and to Agrippina, wife of Claudius, which shows that he lived after her decease: he also built the market. His father was a Decurion at Nocera. (1743. *Herculaneum.*)

†5592. Berenice. Bust. The head-dress ornamented with a band entwined in the hair. (*Herculaneum.*)

5593. Tiberius Claudius Drusus. A colossal statue, leaning on a lance. On the pedestal was the inscription, *To Tiberius Claudius, Sovereign and Pontiff, having had for the eighth time the tribunary power, sixteen times Emperor, Father of his country, Censor,—By the will . . . Messius,*

son of Lucius . . . Seneca, a soldier of the thirteenth city cohort; and to erect it four sesterces were bequeathed to every Municipality. (December 20, 1741. *Herculaneum.*)

ON A COLUMN,

5594. PTOLEMY PHILADELPHUS. A bust crowned with laurel. (1759. *Herculaneum.*)

*5595. AUGUSTUS DEIFIED. A colossal statue. His right hand is raised up, holding a long lance. In the left, Jupiter's thunderbolt. (1741. *Herculaneum.*)

ON A COLUMN,

5596. PTOLEMY ALEXANDER. Bust. (1755. *Herculaneum.*)

*5597. MARCUS CALATORIUS. A Roman magistrate. On the plinth was the Latin inscription (see the Hall of Inscriptions), "M. CALATOR... QUARTION... MUNICIPES ET H... AERE CONLATO." *To Marcus Calatorius, son of M. Quartion, the citizens and inhabitants offer this.* (1743. *Herculaneum.*)

5598. PTOLEMY APION. Bust. His curly hair makes him look effeminate. He reigned at Tyre, and left his kingdom by will to the Romans. (1759. *Herculaneum.*)

5599. Unknown.

ON A COLUMN,

5600. PTOLEMY SOTER II. Bust. He resembles Soter VIII., king of Egypt. (1754. *Herculaneum.*)

ON A BRACKET,

5601. Unknown. Bust.

ON A COLUMN,

5602. HERACLITUS. Bust. His aspect is gloomy. He was conceited (Laertius, ix. 5, 13), pretended to universal knowledge, and declared that all men were unjust and liars. (*Herculaneum.*)

*5603 to 5605. ACTRESSES. These three statues, and the other three opposite, decorated the *Theatre of Herculaneum.* Their eyes are enamelled. Some are acting and others dressing. (1754. *Herculaneum.*)

ON A BRACKET,

5606. Unknown. A bust. (*Farnese.*)

ON A COLUMN,

*5607. ARCHYTAS. Bust. The head adorned with the turban, peculiar to great philosophers. He was the successor of Pythagoras and friend of Plato. (1753. *H.*)

On a column,

5608. Speusippe? Bust. (*Herculaneum.*)

5609. Antonia, wife of Drusus. The drapery is graceful. (1741. *Herculaneum.*)

On a pillar,

5610. Antinous. Bust. (*Pompeii.*)

5611. A Camillus, or acolyte. (*Naples.*)

5612. Faustina. Covered by a mantle hiding the head. On the finger a ring with the sign of the *lituum*, a dignity seldom conferred on a woman, being special to the augurs. (September 1741. *Herculaneum.*)

On a column,

*5613. Apollo. He is naked, holding the *plectrum* and a lyre, the strings of which were of silver. Height, 33 inches. (*Pompeii.*)

On a column,

*5614. Marcus Claudius Marcellus, nephew of Augustus, who died in his twentieth year. (1754. *Herculaneum.*)

5615. Nero Drusus. A statue. Attired as a priest. A highly esteemed work. (1741. *Herculaneum.*)

†5616. Seneca. A head of great artistic merit, and wonderful realism; evidently a portrait from life. (1724. *H.*)

On a bracket,

5617. Tiberius. A bust. (*Farnese.*)

On a column,

*5618. Plato. Reputed the finest bronze head in Europe. He looks down as if in meditation, and every detail has been most elaborately worked out. The likeness to the head of our Saviour is often noticed; and when we consider how temperate his life was, and how near his teaching approached to the Ethics of Christianity, we feel able to account for the resemblance between the portrait of the philosopher and the ideal likeness of our Lord. He died B.C. 348. (1759. *Herculaneum.*)

5619 *et seq.* Three dancers. (*Pompeii.*)

On a bracket,

5622. Unknown, perhaps Sylla. (*Farnese.*)

5623. Democritus. Bust. (1753. *Herculaneum.*)

In the centre, on a pedestal,

*5624. The sleeping Faun. This statue personifies placid sleep and is of wonderful realism, the right hand under the head, which is thrown back, and the lips almost seem to breathe. (1756. *Herculaneum.*)

On a pedestal,

*5625. Mercury in repose. This statue belongs to the happiest epoch of Grecian sculpture. Jupiter's messenger is reposing on the top of a mountain, and seems still panting after his flight. Height, 5 ft. (August 1758. *Herculaneum.*)

On a pedestal,

*5626 and 5627. The Discoboli. Two nude youths with arms and hands extended. Height, 5 ft. (1754. *H.*)

Eminent authorities consider "The Divers" to be a more correct name, as they were found on a small island in the *piscenum* of a villa.

On a pedestal in the centre of the room,

*5628. A drunken Faun. Statue. Extended on a half-empty wine-skin. With the right hand he seems to snap his fingers, and his merry look shows his state of inebriety. On the neck are the two glands usual to goats. Horns sprout from the forehead. Height, 5 ft. 9 in. (1745. *H.*)

On a column,

*5629. Apollo in the act of shooting. Height, 5 ft. (*P.*)

This statue stood in the Forum, and on the night of the destruction two thieves wrenched it from its pedestal, threw the torso into a well and carried off one arm and one leg, which were found with their skeletons near the city wall in 1818.

On an ancient column,

5630. Apollo. With the *plectrum*. A statue. (*Pompeii.*)

LAST HALL.

On a column,

5631–2. Unknown. Busts. (*Herculaneum* and *Farnese.*)

5633. Apollo. Bust. (*Farnese.*)

5634. Publius Cornelius Scipio (*Africanus*). A perfect bust, with two scars on the head. (*Herculaneum.*)

In the middle,

5635. Nero (or Caligula), on horseback. This statue has been almost entirely restored. (*Pompeii.*)

UNDER THE WINDOW IN THREE GLASS CASES,

5776. Fragmentary armour, of ivory.

5777 to 5781. ORNAMENTS for helmets and sword-belts. (*Pompeii.*)

LEADEN SLING-BOLTS (*glandes*) with inscriptions; from the battle-field of Cannæ.

5811 *et seq.* Axes. (*Pietrabbondante.*)

From 5821 to 5843. Bronze clasps (*fibulae*) for sword-belts. (*Pietrabbondante.*)

GRECIAN ARMOUR.

LARGE GLASS CASE,

Cuirasses—helmets—greaves—frontlets, for horses—spear-heads from the excavations of *Pæstum* and *Ruvo* in 1804, found in tombs rich in painted vases, and belonging to Grecian times before the Roman dominion.

ARMOUR FOR GLADIATORS.

GLASS CASE OPPOSITE WINDOW,

5669. A circular SHIELD (*parma*) adorned with the head of Medusa and a fine garland of olive-branches, inlaid with silver. (*Pompeii.*)

5674. A MAGNIFICENT HELMET (*galea*) of unusual weight, with splendid bas-reliefs representing the last night of Troy. (*Herculaneum.*)

5865 to 5868. GREAVES (*ocrea*) with splendid ornaments. (*Pompeii.*)

A large HELMET with traces of gilding. (*Pompeii.*)

Trumpets, lances, sword-belts, and poignards with ivory handles. (*Pompeii.*)

These arms were not intended for use, but were worn for display in gladiatorial processions, and were probably given as prizes.

ITALIAN AND ROMAN ARMOUR.

LAST GLASS CASE,

Lances, daggers, and helmets.

5746. A FLAG-STAFF with a cock at the top, used as a military ensign. This, with the other arms in this case, was found at *Pietrabbondante*, the ancient Bovianum Vetus. It was a symbol of Mars, who was the patron of that city.

ENTRESOL—RIGHT.

THE COLLECTION OF TERRA-COTTA.

The Pompeians used terra-cotta very extensively. Their roofs were tiled in the peculiar manner still in vogue at Naples, and pavements made of tiles (notably the hot chambers of the baths) are still extant. It was used also for various purposes of architectural ornamentation, for votive statues and offerings, pots of all kinds, children's toys, money boxes, lamps, and all kinds of domestic purposes. Very large amphoræ were made of it to contain corn, wine, fruits, and salt; and we find from an ancient lamp in the British Museum that the article we speak of as the "tub of Diogenes" was none other than one of the colossal amphoræ which we may see standing where they stood 1800 years ago in the shops at Pompeii.

These terra-cotta specimens are of different clay from that used in the manufacture of the vases, which we shall see further on; and though the working of terra-cotta by the Greeks is known to be of the highest antiquity, the specimens before us are mostly Roman, and probably not earlier than the time of our Lord.

Many of the specimens bear traces of colour and gilding, and perhaps the most remarkable are the lamps in the last room, which, after being made, were dipped into molten glass, which gives them a rich appearance, and no doubt added very materially to the light cast by them.

We believe that all the toys in this collection were found in Pompeii, but we might have been at a loss to know what they were intended for, were it not that they are so frequently found in the tombs of children; a touching illustration of the sentiment of the ancients, who buried with their dead those chattels that had been dearest to them in life. Some of the dolls in this collection are very curious, especially one which hangs from a wire in the last room, which is singularly like the modern favourites of the European nursery.

FIRST ROOM.

THE FRESCOES: ON THE LEFT,

THE JUDGMENT OF SOLOMON (?) (1 Kings iii. 16).

The subject of this picture is disputed. If its origin is Biblical, it is the only trace of Holy Writ as yet discovered in Pompeii. It is said by some to be a human sacrifice, but it represents neither priest, altar, nor sacred fire, nor as far as we are aware will the details fit any ancient legend.

The picture represents a woman imploring three judges (one of whom holds a sceptre) to save the life of her child, which a soldier is about to cleave in two with a chopper. A second woman is holding down the infant. A guard of soldiers and a few spectators make up the picture. (June 1882. *Pompeii.*)

111482. A fresco in four divisions, representing scenes in tavern life. The third division shows a dispute over a game at dice. One player is made to exclaim, "Six!" the other, "No; it is three and two!" (*Pompeii.*)

111475. The capture of Europa. (1878. *Pompeii.*)

111476. Cassandra predicting the fall of Troy to Priam and Hector. (1873. *Pompeii.*)

111210. The death of Laocoön. (1875. *Pompeii.*)

SECOND WALL,

111483. A girl killing herself near her dead lover. (1881. *Pompeii.*)

†111437. VENUS adorned with bracelets and seated near Adonis, holding a nest, which contains Castor and Pollux just hatched from the egg of Leda. Two lovers ogling one another, and other figures. (1863. *Pompeii.*)

111441. ORION, with the intervention of Cupid, urging his suit to Diana (Hor. Od. III. iv. 70). The maiden goddess warns him off. Three damsels in the background. Well painted and in good preservation. (1863. *Pompeii.*)

†111439. IPHIGENIA as priestess of Diana at Tauris, after her rescue by the goddess from sacrifice at Aulis. (1875. *P.*)

111436. A SACRIFICE, suggesting the scene of Acts xiv. 13: "Then the priest of Jupiter . . . brought oxen and garlands . . . and would have done sacrifice with the people." (1878. *Pompeii.*)

111211. Polyphemus and Ulysses. A fragment. (1875. *Pompeii.*)

111481. Bacchus and Ariadne. (1878. *Pompeii.*)

†111480. The remains of a very beautiful picture. It represents a goddess appearing to a young prince who is seated on a throne, holding a sceptre, and surrounded by four attendants. (1878. *Pompeii.*)

111484. Bacchus finding Ariadne. (1863. *Pompeii.*)

Wall next the window,

111212. Danaë with her infant Perseus about to be driven out to sea by her father Acrisius. (Nov. 1879. *Pompeii.*)

111442. Neptune and a Nereid. (1878. *Pompeii.*)

112285. A grotesque picture, intended as a warning to passers-by. The classical reader will understand the inscription, "*Cacator, cave malum,*" which for obvious reasons we do not interpret. (1880. *Pompeii.*)

111472. Scene in a camp. Much defaced. (Jan. 1863. *P.*)

111213. Bacchus and Silenus. (1879. *Pompeii.*)

111209. Wine-party (*symposium*); prettily painted. (1879. *Pompeii.*)

111214. Venus and Mars. (1879. *Pompeii.*)

111479. Spirited hunting picture, representing perhaps one of the many legends of the destruction of the Niobe family by Apollo and Diana. (1872. *Pompeii.*)

111477. Medea sacrificing a ram, which she afterwards rejuvenated into a lamb, with the view of persuading the sons of Peleus that she would do the same by their father. They slew their father accordingly, but she (out of revenge) declined to restore him to life. (1874. *Pompeii.*)

Third wall,

†112222. Amphitheatre of Pompeii on the occasion of the fight between the Nocerans and Pompeians, which caused Nero to stop all theatrical performances at Pompeii for ten years. This interdict had but recently expired at the time of the destruction of the cities. This historical painting presents several features of the greatest interest. First, the awnings are represented as spread. We knew they used awnings, because the words "*vela erunt*" at the bottom of the theatrical advertisements (*libelli*) could mean nothing else; but it was by means of this picture

that we were able to understand the use of the mast-holes in the upper part of the wall of the great theatre at Pompeii. Secondly, we see that there is an important building to the right of the amphitheatre which has not yet been discovered. And lastly, we see that it was situated in a boulevard upon which itinerant sellers of refreshments erected their stalls, precisely after the modern Neapolitan fashion. Two men bearing a litter can also be distinguished. (1869. *Pompeii.*)

The following is an interpretation of the advertisement to which we have referred. It may be seen on a wall close to the *Casa del Centenario* at Pompeii, and the mutilated inscription on the picture before us, painted on the walls of the building on the right, seems to have been a duplicate of it:—

"*Twenty pairs of Gladiators, paid by Decimus Lucretius Satrius Valens, priest* (flamen) *in the time of Nero the son of Cæsar Augustus, and ten pairs of Gladiators, paid by Decimus Lucretius the son of Decimus Valens, will fight at Pompeii on the* 10*th*, 11*th*, 12*th*, 13*th*, *and* 14*th of April. There will be a splendid hunting scene* (legitima venatio), *and the awnings will be spread. Written by Celer.—Emilius Celer, writer of Inscriptions, wrote this by moonlight.*"

†112282. Mars and Venus. A large picture. (January 1863. *Pompeii.*)

112286. An allegory of Bacchus. (1879. *Pompeii.*)

†112283. Bacchante asleep at the foot of a cascade. Her companion on the right with her shoes on the rock beside her. A picture powerfully painted, and the only cascade in the collection. (1863. *Pompeii.*)

111474. Hercules delivering Dejanira. (1878. *P.*)

†11473. Pan and three Nymphs. In the background, a building precisely like a Neapolitan farmhouse. (1878. *P.*)

In the centre of this room a cabinet not yet filled, but destined to contain terra-cotta from Pompeii.

SECOND ROOM.

SPECIMENS OF MEDIÆVAL ART.

On the left,

10522. Cain and Abel.
10523. Model of Farnese bull.

115396. Vaso della alessandrina ... (May 88
115397 – Ercole ed Auge (May 88 P.
115398 La carità Romana (May 88 P

10524. Figures from the Rape of the Sabines. (*Florence.*)

10793–4–5. BRONZE medallions, representing Christianity, the Holy Family, and Cupids.

Hanging lamp shaped like an eagle; and three others.

10525–6. Two alabaster basins, with Medusa's head in the centre, and Silenus's head for handles.

10810. Beautiful basin in *rosso antico.*

10527. FERDINAND I. of Arragon, decorated with the Ermine order, which he instituted after the rebellion of the Barons (bronze).

10528. Cupid, very graceful (bronze).

10529. Head of Antinous, in bronze.

10815. NIGHT by Thorwaldsen. A work of great merit.

10816. TRIPTYCH in alabaster of the Renaissance period, representing the Passion. Formerly in the Church of *S. Giovanni a Carbonara*, Naples.

10881. STALACTITE of the form of a large cup. (*Calabria.*)

SIX CABINETS containing statuettes and sundry mediæval *bric-à-brac.* Mexican, Chinese, and Japanese idols; necklaces of stone; a Chinese necklace, and enormous earrings composed of coins. Ostrich eggs, stalactites, and petrified seaweed. Fittings belonging to the Chapel of the Farnese Pope, Paul III.

10926. A relic. A footprint made by our Lord. (*Farnese.*)

IN THE CENTRE,

10915. Chinese ivory basket of very minute execution.

10811. MODESTY, a veiled marble statue by Sammartino.

The walls are hung with Indian paintings of Vishnu and Shiva, brought by Signor Paulino, an Italian missionary.

THIRD ROOM.

ANCIENT GLASS.

FIRST CABINET (TO THE LEFT),

11580 *et seq.* Circular dishes and plates, all of glass, like modern ones.

11575. A glass hand-basin.

SECOND CABINET (NEAR THE WINDOW),

Panes of WINDOW-GLASS from the bath-room of the House of Diomede, and plates of talc for glazing.

11679. Elegant bowls like finger-glasses.

IN THE CENTRE, NEAR THE WINDOW,

*13521. AMPHORA OF BLUE GLASS, found in one of the *columbaria* in the *Street of the Tombs*, near the house of Marcus Crassus Frugi, at *Pompeii*. It was full of ashes. This precious specimen, now placed on a modern silver stand, is covered with a bas-relief of white enamel, representing, in the midst of graceful arabesque, the Genii of the vintage. Some are occupied in gathering the grapes; others are playing with their companions. Amid these different groups are two beautiful Fauns' heads, from the brows of which spring vines which embrace in their tendrils the whole body of the vase. Below, is a superb bas-relief of animals. The precision of the workmanship, the correctness of the drawing, and the elegance of the composition give this vase the highest importance. It is second only to the splendid *Portland Vase* of the British Museum.

THIRD CABINET,

Pear-shaped, spherical, and long-necked bottles of sundry sizes. (*Pompeii* and *Herculaneum.*)

FOURTH CABINET,

Sundry bottles, such as are now used in Naples. (*P.*)

11961. Glass MORTARS. (*Pompeii.*)

11971 *et seq.* Cup, goblets, vases. (*P.* and *H.*)

12010. Cream jug "*a petto d' oca;*" that is, shaped like the breast of a goose. (*Pompeii.*)

12120. Glass funnels. (*Pompeii.*)

12156. Lachrymatories, or tear bottles. (Psalm lvi. 8.)

These were carried by the mourners at funerals, who collected (or were supposed to collect) their tears in them. The bottles were then laid on the breast of the corpse. Some of the tombs contained very large numbers of these bottles, and genuine ones can be readily purchased in Naples.

12087. GLASS HAMMER. It is hollow, and may have been used as a liquid measure or a child's rattle (?). (*P.*)

12071. TROUGHS for bird-cages. (*Pompeii.*)

FIFTH, SIXTH, AND SEVENTH CABINETS,

* DRINKING GLASSES, like our own tumblers, richly fluted. Age and burial have given them beautiful prismatic colours. Observe No. 111414, showing all the hues of the rainbow.

EIGHTH CABINET,

Druggists' BOTTLES. (*Pompeii.*)

NINTH CABINET,

12969 and 12975. CINERARY URNS, with covers and two handles, found in a *columbarium* at Pompeii, in the two leaden vases on the top of the case. They still contain the ashes of the dead.

TENTH, ELEVENTH, AND TWELFTH CABINETS,

DRUGGISTS' BOTTLES, with large orifices and single handles, of shapes similar to those used by chemists now-a-days. Many of them still contain drugs. Centuries of burial have given them a fine mother-of-pearl colour. (*Found in the House of the Surgeon, Pompeii.*)

13365. Beautiful glass bowl, containing human ashes.

LAST CABINET,

AMPHORÆ of glass, suspended from the shelf, ending in a point so that they could not stand. They were used to contain perfumes.

111396. Blue SAUCER; of a beautiful colour.

IN THE CENTRE,

13522. A GLASS PLATE, of an extremely rare combination of gold and lapis-lazuli. Much repaired. (*Ruvo.*)

RECTANGULAR GLASS CASE WITH FOUR SHELVES,

The specimens in the upper shelves are from *Ruvo;* in the two lower, from Pompeii and Herculaneum.

The top shelf contains some elegant specimens in blue glass; the second, many coloured vases, principally Greek, including nasiterns, amphoræ, cups, and goblets.

THE THIRD SHELF,

13591. Blue glass saucer, well preserved. (*Pompeii.*)

13593. A small cup, containing the skeleton of the head of a parrot.

BOTTOM SHELF,

1363–4 and –9. Two little pictures of Cupids, on glass, gilt; modern frames. (*Herculaneum.*)

UNDER GLASS,

13688. BLUE PATERA, decorated with a mask of Silenus encircled by vines, in white enamel. The handle ends in a ram's head, also in white enamel, which shows it was intended for religious uses. (*House of the Tragic Poet, Pompeii.*)

In the doorway leading to the fourth room,

Frames containing the names and trade-marks of Pompeian potters.

FOURTH ROOM. (*P.* and *H.*)

FIRST AND SECOND CABINETS (ON THE LEFT),

Sundry bottles, lachrymatories, beads and buttons.

ON THE WALL,

Large stone mortars and a pestle.

THIRD CABINET,

Elegant table pottery and lamps. (1882. *Pompeii.*)

FOURTH CABINET,

Sundry earthenware pipkins and paintpots, containing various pigments; also bottles and colanders.

Small FURNACE, like a modern stove.

FIFTH, SIXTH, AND SEVENTH CABINETS,

*Earthenware dinner services, of a rich red colour.

Observe in the fifth case a loving cup, richly adorned, and bearing the inscription "*Bibe amice de meo.*" "Drink, friend, of my wine."

IN THE CORNER BETWEEN THE CASES,

Large two-handled AMPHORÆ with pointed ends. These were stuck into the ground and used to keep wine in. Several may be seen in their original places in the cellar of the House of Diomede at Pompeii.

EIGHTH CABINET,

PIPKINS and pots, containing carbonised barley, beans, and two eggs. Troughs for bird-cages.

NINTH CABINET,

Sundry vessels with narrow necks and single handles, like our modern oil-jars.

LAST CABINET,

Sundry vases and *nasiternæ*, some ornamented with bas-reliefs and showing traces of gilding, others ending in a human head, all probably used in the temples.

Two coloured VASES, highly glazed.

IN THE CENTRE,

A PHILOSOPHER. A sitting statuette in terra-cotta, holding a papyrus. (*Pompeii.*)

FIFTH ROOM.

First wire case, on the left,

Money-boxes, some containing coins; others have been opened and their contents displayed.

Small cones, which were used for hanging round the necks of cattle.

Inkstands and Ointment pots.

On the floor near the window,

Sundry architectural ornaments, gurgoyles, gutters, statues of Jove and Juno, in terra-cotta; a dove-cot; a flat tile with impression of a left hand. Observe how accurately the grain of the flesh is reproduced.

By the window,

Two earthenware tubs, used by the Romans for fattening dormice, which they esteemed a great delicacy. (Lev. ii. 29; Isaiah lxvi. 17.)

Three cases full of common lamps.

1041. The celebrated Volscian bas-reliefs found at *Velletri*, 1784. They are of very remote antiquity, and represent mounted warriors pursuing the enemy, a chariot race, a council, a triumph, and a festival.

Covers of four sarcophagi. (*Etruria.*)

Fifth case, opposite the window,

Toys for children, representing various animals.

Sixth case,

Votive offerings for the temples, as masks, hands, feet, breasts, *uteri*. (Hor. Od. i. v. 13.)

Similar offerings may be seen in the Neapolitan churches.

LAST ROOM.

On the left, a cabinet running all along the wall,

Terra-cotta moulds for dolls, pretty cups, rhytons, and other specimens.

4927. Centaurs and Lapithæ; fragment of a very fine gilded bas-relief found on a tomb at Pompeii.

In the window,

Two actors wearing comic masks. Roman urns and statuettes used as covers for vases and amphoræ.

Third wall,

Sundry statuettes of divinities, and caricatures.

6672. Doll hanging from the shelf.
4941. Satyr, also a child's doll.
Sacrificers leading animals to the altar.
A group of Æneas and his father flying from Troy.

Fourth wall,

Glazed terra-cotta lamps, with head of Medusa.
Sundry candelabra. A group of the Carità Romana.

On the right of the door,

Water bottles. Venus in her shell. Sundry caricatures. Masks for fountains, gurgoyles, fruits in terra-cotta, &c.

Returning to the staircase and crossing it, we come to the left wing of the Entresol, which contains,

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ENTRESOL—LEFT.

THE CUMÆAN COLLECTION.

(Presented to the National Museum by Prince Carignano in 1861.)

FIRST ROOM.

A handsome marble bust of Prince Carignano by Angelini.

In the corner, on the right,

86489. Bronze drum, containing human ashes.

On the left of the door: first case,

Round mirrors of silver-plated bronze. Strigils for scraping after the hot-air baths. A wooden box, bronze coins, terra-cotta vases.

Second case,

Italo-Greek vases (see p. 159).

Third case,

Glass perfume jar. Unglazed terra-cotta vases. Lamps. Italo-Greek vases. Dice, &c.

Fourth case,

Sundry pateræ. Perfume vases, and small Italo-Greek vases without figures, in excellent preservation.

In the window,

Dressing-case with cover, ornamented with bas-reliefs in ivory, with lock and small key. It contains a round metal mirror, an ivory pomatum pot, a bone comb, a ring,

a pair of gold ear-rings, and some bobbins. The woodwork has been restored after the remains of the old wood. It is very interesting, because a similar box is seen so often on the vase-paintings upstairs.

SECOND ROOM.

Surrounded with cases containing Italo-Greek vases.

Two flat glass cases, containing trinkets and beautiful specimens in coloured glass.

In the window,

† A superb Italo-Greek balsamarium of the Grand epoch, representing a battle between Greeks and Trojans, with names in Greek.

In the centre,

Wax mask with crystal eyes, found with four headless skeletons in a tomb at Cumæ. Supposed to be bodies of Christians decapitated in the persecutions.

UPPER FLOOR—LEFT.

COLLECTION OF COINS (*Medagliere*).

Long before anything like a coinage was attempted, the precious metals were used as a circulating medium, and we learn from the Egyptian monuments that gold and silver money in an annular form was used for purposes of commerce. It seems probable that it is some such currency as this which is alluded to in Genesis xxiii. 16, where we read that Abraham "weighed to Ephron four hundred shekels of silver, current money with the merchant."

Herodotus ascribes the first coining of money to the Lydians, but they divide the honour with Phidon, king of Argos, who, according to Ephorus, first inaugurated a coinage at Ægina. Homer does not mention coined money, though it is clear that the mercantile transactions he records were conducted by means of gold and silver, and probably it was long after his day that the Greeks accepted the talent as their unit, and originated their monetary system, which was partly decimal and partly duodecimal.

The Greek system, which commenced about 770 B.C., spread to Sicily and Southern Italy, and there probably

became blended with the purely duodecimal system that the Etruscans had introduced into Italy in very early times.

Like all the other arts, coinage has suffered great vicissitudes; it has had periods of decadence and renaissance, but the only specimen to which we call attention in this magnificent collection, shows that in the reign of Augustus, the Roman mint could turn out coin of which no era need be ashamed.

The important evidence that coins have given us as to dates in all periods of history need hardly be mentioned; and, besides this, we have learnt from them the use of many of the relics of antiquity found in Pompeii which without their assistance would have been a puzzle to us.

This collection comprises the Farnese, Poli, Arditi, Genova, and De Tuzii collections, as well as the important coins found in the excavations. It includes also some rare Arabic, Cufic, Indian, and Persian coins, and numbers some 80,000 specimens, arranged in glazed cabinets, each cabinet having Professor Fiorelli's admirable catalogue above it.

The first room is devoted to Greek, the second and third to Roman, the fourth and fifth to Mediæval and Modern coins, while the last room contains the dies of the Old Mint of Naples and a numismatic library.

SECOND ROOM, SIXTH DIVISION ON THE LEFT,

3692. Gold coin of Augustus, about the size of a florin, the most perfect coin yet found at Pompeii.

IN THE THIRD ROOM, ON THE RIGHT WALL,

Coloured copy of Peutinger's celebrated map of the world, the manuscript of which is in the *Hofbibliothek* at Vienna. It was executed by an unknown author in the 13th century, and is known to have been in Peutinger's possession in the 16th. Eleven segments of the twelve which composed it remain to us, and the character of the writing gives us a tolerable certainty as to its date. Much valuable ethnological information may be gleaned from it. The ocean is represented as running completely round the world, which comprises Western Asia, North Africa, and the eastern part of the British Isles, the remainder of which, with Spain, were probably represented on the missing sheet.

The pavement of these rooms is of mosaic from Pompeii, and that of the last room is unique.

RESERVED CABINET (*Oggetti osceni*).

(*Gentlemen only are admitted.*)

In the centre,

Tripod, supported by young Satyrs of surprising expression, warning off the uninitiated from the mysteries. (*House of Julia Felix, Pompeii.*)

27710. Sarcophagus with Bacchanalian bas-relief. (*F.*)

27709. Marble Satyr and goat of fine execution. (*Sculptor's Studio, H.*)

Bronze statuette of an emaciated man upon a hermes. (*P.*)

In the glass case,

Grotesque figures of dancing dwarfs, sundry bells, hermes, lamps and amulets, terra-cotta vessels with figures, bronze mirror and conch, &c. (*P.* and *H.*)

On the walls, from the left of the door (*Frescoes*),

27683. Victory crowning an ass, who has conquered a lion. An allegorical representation of an ancient legend. (*Pompeii.*)

27692. Bacchus and Ariadne. (*Pompeii.*)

27796. Three figures in a punt, with a monster before and behind them, illustrating the ultimate destruction of the human race for this crime: Rom. i. (*Pompeii.*)

27687. Galatea and Polyphemus with a ram. (*P.*)

27700. Satyr flying from an hermaphrodite. (*H.*)

27701. Pan and Olympus. (*Herculaneum.*)

27695. Leda and the swan. (*Herculaneum.*)

27690. Painting with inscription "*Lente impelle.*" (*P.*)

27740. Sign of a house in stone, found on the door of a baker's shop, which formed part of the house of Pansa the Ædile, bearing the inscription, "*Hic habitat felicitas.*" (*P.*)

On the right wall,

27707. Mosaic; two seated figures.

27708. Satyr advancing towards a Nymph, who is changed into a tree. Mosaic. (*Noja.*)

27711. Comic marble bas-relief. (*Rome.*)

27712. Pan on a mule. Marble bas-relief. (*Pompeii.*)

27714. Two figures with traces of gilding. Marble. (*P.*)

27875. Satyr discovering an hermaphrodite, of wonderful execution. (*Pompeii.*)

27705. Two figures in capital preservation. (*Pompeii.*)

Symposium on the banks of the Nile, 1882. (*Pompeii.*)

PICTURE GALLERY.

The pictures are divided into two wings.
The left wing contains the Neapolitan and foreign schools.
The right wing contains the masterpieces, and various schools.
N.B.—Owing to the position of the staircase, the door on the *right* of the visitor at the top of the stairs leads to the *left* wing.

LEFT WING.

NEAPOLITAN AND FOREIGN SCHOOLS.

FIRST HALL.

BOLOGNESE SCHOOL.

†1. Lavinia Fontana. The woman of Samaria. *Canvas.*
2. Guercino. The Virgin in glory. *Sketch on canvas.*
†3. Annibal Carracci. The Virgin and Child; St. Francis in adoration. *On the reverse*, the Annunciation. *Oriental agate.*
4. Romanelli. Battle-piece. *Canvas.*
5. Riminaldi. St. John Baptist. *Canvas.*
6. Carracci (*School of*). Sophonisba Anguisciola playing the organ. *Canvas.*
7. Guido Reni. The Infant Jesus asleep. *Canvas.*
8. The same. St. John the Evangelist. *Canvas.*
9. The same. Ulysses welcomed by Nausicaa. *C.*
10. Guercino (*School of*). Erminia and the shepherds. *Canvas.*
11. Domenichino (*School of*). St. John Evangelist. *C.*
12. Giovanni Lanfranco. Satan bound. *Canvas.*
13. Romanelli. Battle-piece. *Canvas.*

14. Bolognese School. St. Anthony of Padua adoring the Virgin and Child. *Canvas.*

15. Lionello Spada. Cain killing Abel. *Canvas.*

16. Carracci (*School of*). A cherub with book. *C.*

17. Domenichino (*School of*). The flight into Egypt. *C.*

18. Guercino (*School of*). St. Paul. *Canvas.*

19. Ercole Gennari. Rinaldo and Armida. *Canvas.*

20. Sisto Badalocchi. The Resurrection. *Canvas.*

21. Elisabetta Sirani. Timodea thrusting into a well the Thracian captain, who desired to descend into it in the hope of finding booty. Signed and dated 1600. *Canvas.*

22. The same. The Virgin and Child adored by SS. Barbara and Clara. Signed and dated 1600. *Canvas.*

23. Annibal Carracci (*School of*). The Virgin weeping over the body of Jesus. *Canvas.*

24. Guercino. St. Jerome. *Canvas.*

25. Annibal Carracci. Apollo in the sky. *Canvas.*

26. Annibal Carracci (*School of*). The Virgin and Child. *Canvas.*

27. Annibal Carracci. Sketch from life. *Canvas.*

28. Giovanni Lanfranco. Holy Family. *Canvas.*

29. The same. St. Maria Egiziaca. *Canvas.*

30. Carracci (*School of*). St. Rocco. *Canvas.*

31. Agostino Carracci. Head of St. Jerome. *Canvas.*

32. Carlo Dolci (*Copy*). "*Madonna del Dito.*" *Copper.*

33–4. Annibal Carracci. Holy Family. *Canvas.*

35. Carracci (*School of*). Holy Family "*della Scodella.*" *Copper.*

36. A. Carracci. Hercules between Virtue and Vice. *Canvas.*

37. Spada. "*Madonna del Silenzio.*" *Canvas.*

†38. Romanelli. Half-length Sybil. *Canvas.*

39. Ludovico Carracci. The Entombment. *Canvas.*

40. Annibal Carracci (*School of*). Sleeping Cupid. *C.*

41. Simone da Pesaro. St. Carlo Borromeo adoring the Virgin and Child. *Slate.*

42. Annibal Carracci. Head of St. Francis. *Canvas.*

*43. The same. Satirical composition directed against Michelangelo da Caravaggio, who is represented as a hairy savage, offering fruits to a parrot perched on the shoulder of a dwarf. In one corner, the artist, smiling at his rival. *Canvas.*

44. Guido Reni. Vanity and Modesty. *Canvas.*
45. Crespi (*lo Spagnolo*). Holy Family. *Copper.*
46. Annibal Carracci. Portrait. Unknown. *Canvas.*
47. Guercino. St. Peter weeping. *Canvas.*
48. Lanfranco. Peter walking on the sea. *Canvas.*
49. Annibal Carracci (*School of*). Cupid asleep. *C.*
50. Bolognese School. St. John presenting fruit to the Virgin and Child. *Copper.*
51. A. Carracci (*School of*). Holy Family. *Panel.*
†52. Raibolino (*Francia*). The Virgin and Child with St. John. *Panel.*
53. Spada (*School of*). The Flagellation. *Canvas.*
54. Bolognese School. St. Joseph. *Copper.*
55. A. Carracci. Rinaldo and Armida in the enchanted garden. *Canvas.*
56. Giacomo Cavedone. Hymen. *Canvas.*
57. Lanfranco (*School of*). Saints adoring the Virgin. *Canvas.*
58. Lanfranco. SS. Dominic and Augustine adoring the Virgin and Child. *Canvas.*
59. Carracci (*School of*). Venus and Adonis. *Canvas.*
60. Giovanni Lanfranco. Jesus in the desert, with ministering angels. *Canvas.*
61. A. Carracci (*School of*). Bacchus. *Canvas.*
62. Donato Cresti. Burial of St. Sebastian. *Canvas.*
63. Lanfranco. St. Francis and another Saint adoring the Virgin. *Canvas.*
64. Guercino. St. John Evangelist. *Canvas.*
65. A. Carracci. Angels with censers. *Arched panel.*
66. Guido Reni. St. Matthew. *Canvas.*
67. Ludovico Carracci. The fall of Simon Magus. *C.*
68. Guercino (*School of*). St. Matthew inspired by an angel. *Canvas.*
69. Michelangelo da Caravaggio. Judith slaying Holofernes. *Canvas.*
70. Guercino. The Virgin giving the Infant Jesus into the arms of San Pasquale. *Canvas.*
71. A. Carracci. St. Eustace kneeling before the crucifix which appears to him on the head of a stag. *Canvas.*
72. Domenico Muratori. The martyrdom of SS. Philip and James. Sketch for the fresco in the Church of the Apostles at Rome. *Canvas.*

73. Artemisia Gentileschi. The Annunciation. *C.*

74. Benedetto Gennari. Death of the Magdalen; an angel about to crown her. *Canvas.*

75. P. Francesco Nola. Vision of St. Romuald. *C.*

SECOND HALL.

TUSCAN SCHOOL.

In the centre,

Octagonal bronze tabernacle, decorated with bas-reliefs of the Passion, brought from the *Certosa* at Rome to *San Lorenzo della Padula*, where it was stripped of its lapis-lazuli columns and base, and of the magnificent cameos and jewels which adorned it. The work is of the school of Michel Angelo, and is said to be by Jacopo Siciliani, a celebrated founder of that period.

1. L. Grazia *da Pistoia.* The Presentation. *Panel.*

2. Jacopo Carduzzi *da Pontormo.* Holy Family, after an original by *Andrea del Sarto. Panel.*

3. Marco Pino *da Siena.* The Circumcision. *Panel.*

4. Cosimo Rosselli. The marriage of the Virgin. *P.*

5. Giannantonio Razzi (*il Sodoma*). The Resurrection. *P.*

6. Angelo Allori (*il Bronzino*). Holy Family. *Panel.*

7. Marco Pino *da Siena.* The Annunciation. *Panel.*

8. Giorgio Vasari. The Presentation. *Panel.*

9. Ghirlandaio (*School of*). Holy Family. *Panel.*

10. Copy after Giotto. The Annunciation. *Panel.*

11. Francesco Brino. The Last Supper. *Octagonal panel.*

12. Pino *da Siena. In the centre*, the Virgin; *above*, the Father; *at the sides*, the Annunciation, the birth of Jesus, and the adoration of the Magi. *Panel.*

13. Buonarroti (*School of*). The sacrifice of Isaac. *P.*

14. Carducci *da Pontormo.* A cardinal kneeling at the feet of Jesus. *Panel.*

15. Marco Pino *da Siena* (*School of*). The adoration of the shepherds. *Panel.*

16. Marco Pino *da Siena.* The Circumcision. *Below*, the painter's portrait. *Arched panel.*

17. Florentine School. Head of a bishop. *Panel.*

18. Andrea del Sarto (*School of*). Holy Family. *P.*

19. Marco Pino *da Siena* (*School of*). The descent of the Holy Spirit. *Panel.*

20. Andrea del Sarto (*School of*). The adoration of the shepherds. *Panel.*

21. Lorenzo di Credi (*School of*). The Virgin and St. Joseph adoring the Child. *Above*, a choir of angels. *P.*

22. Tuscan School. "*Madonna della Purità.*" *Panel.*

23. Filippo Marolla. The two Marys attending the "*Madonna della Pietà.*" *Panel.*

24. Jacopo Pacchiarotto. The Virgin and Child enthroned. *At the sides*, St. Sebastian and a Martyr. (In the author's early style.) *Panel.*

25. Gentile da Fabriano. The Virgin surrounded by Cherubim and angels. *Above*, the Saviour. *Panel.*

26. Copy after Andrea del Sarto. Head of Christ. *P.*

27. Lorenzo Sciarpelloni (*di Credi*). The Infant Jesus adored by his mother, St. Joseph, and angels. *Panel.*

28. D. Corradi (*il Ghirlandaio*). The Virgin and Child. *Panel.*

29. Florentine School. The Virgin and Child. *Panel.*

30. Il Ghirlandaio. The Virgin enthroned with the Infant Jesus. *At the sides*, saints. *Panel.*

31. Matteo Giovanni *da Siena*. The massacre of the innocents in the presence of Herod. Signed and dated 1418. *Panel.*

†32. Sandro Botticelli. The Virgin and Child sustained by two angels. *Panel.*

33. Antonio del Pollaiuolo. The Virgin and Jesus blessing the infant St. John. *Round panel.*

34. Gentile da Fabriano. Libercus tracing the foundations of the church of *S. Maria ad Nives*, in Rome. *Panel.*

35. Baldassarre Peruzzi. Portrait of Gianbernardo da Castel Bolognese, a celebrated engraver. *Panel.*

36. Il Bronzino. "Ecce Homo." *Panel.*

37. Filippo Lippi. The Annunciation. *At the sides*, St. John and St. Andrew. *Panel.*

38. Filippo Mazzola. The Infant Jesus adored by the Virgin, St. Clara, and the Magdalen. *Panel.*

39. Florentine School. St. Peter, in presence of a bishop, giving the keys to the Infant Jesus. *Panel.*

40. Ciampelli. The entry into Jerusalem. *Canvas.*

41. Salviati (*School of*). The Virgin with Jesus and St. John. *Canvas.*

42. Il Bronzino. Portrait of a young gentleman. *P.*

43. Giuliano Pesello. A martyr. *Panel.*
†44. Masaccio di San Giovanni. His own portrait. *P.*
45. Marco Pino *da Siena.* Adoration of the Magi. *P.*
46. Giovanni Balduzzi. The Presentation. *Panel.*
47. Ridolfo del Ghirlandaio. The Virgin and Child with cherubim. *Panel.*
48. Corradi del Ghirlandaio. The Virgin caressing St. John, and Jesus blessing him. *Panel.*
49. Giuliano Pesello. The crowning of the Virgin. *P*
50. Florentine School. The death of Lucretia. *P.*
51. Andrea del Sarto (*School of*). Lucretia. *Panel.*
52. Marco Pino. The adoration of the shepherds. *P.*
53. Giorgio Vasari. Justice crowning Innocence (brought forward by Time), and chaining Vice. *Panel.*
54. Giuliano Bugiardini. The Deposition. *Panel.*
55. Il Bronzino. Portrait of a lady holding a book. *P.*
56. Giuliano Pesello. An apostle. *Panel.*
57. Agostino Ciampelli. Jesus descending into Hades. *Canvas.*
58. Francesco Granacci. The Virgin and Child, with St. John. *Panel.*
59. Benedetto Luti. The Virgin and Child, with St. John, in a beautiful landscape. *Canvas.*

THIRD HALL.

NEAPOLITAN SCHOOL.

Fourteenth, Fifteenth, and Sixteenth Centuries.

1. Pietro del Donzello. The Crucifixion. *Panel.*
2. Filippo Criscuolo. The Trinity contemplating the Nativity. *Panel, in five compartments.*
3. Pietro del Donzello. St. Martin, on horseback, giving half his tunic to Satan, who appears to him as a mendicant. *Arched panel.*
4. Old Neapolitan School. The Virgin kneeling before the new-born Saviour. *Panel.*
5. Andrea da Salerno (*School of*). The adoration of the Magi. *Panel.*
6. Santafede (*School of*). St. Francesco da Paola and two bishops adoring the Virgin and Child. *Panel.*

†7. Antonio Solari (*lo Zingaro*). The Virgin and Child enthroned. About them are SS. Peter, Paul, Sebastian, Aspremus and Candidus. *Panel.*

8. Francesco Curia. The Virgin of the Rosary, and a glory of saints and angels. *Panel.*

9. Pompeo Landulfo. Angels crowning St. Catherine of Siena. *Panel.*

10. Giambattista Caracciolo. Angels bearing the Virgin to heaven. *Panel.*

11. Gian Bernardo Lama. "*Madonna della Pietà.*" *Above*, the Annunciation. *Panel.*

12. Andrea da Salerno (*School of*). A martyr. *Panel.*

13. Ippolito Borghese. "*Madonna della Pietà.*" *Canvas.*

14. The same. The dead Christ supported by his mother and an angel. *Canvas.*

15. D'Amato (*School of*). The Virgin of the Rosary enthroned, and several Dominicans. *Panel.*

16. Giovannantonio d'Amato. The Virgin and Child with a choir of angels. *Canvas.*

17. Andrea da Salerno (*School of*). John Baptist. *P.*

18. Ippolito del Donzello. The Crucifixion. *Panel.*

19. Francesco Curia. Holy Family adored by two Dominicans. *Panel.*

20. The same. The Virgin of the Rosary, with St. Dominic, St. Rose, and others. *Arched panel.*

21. Simone Papa. *Above*, Jesus on the cross, and the two Marys lamenting. *Below*, the Virgin and Child. *Panel, in two compartments.*

22. Andrea da Salerno (*School of*). A Dominican. *P.*

23. Pietro and Ippolito del Donzello. The Virgin and Child between St. Sebastian and St. James. *Above*, Jesus between the Magdalen and St. John the Evangelist. *Below*, twelve half-length figures of the Apostles, with the risen Saviour in their midst. *Panel, in compartments.*

24. Andrea Sabbatini da Salerno. The miracle of St. Niccolò of Bari. *Panel.*

25. Simone Papa. *Above*, St. George and another saint. *Below*, SS. John the Baptist and the Evangelist. *Panel, in two compartments.*

26. Andrea da Salerno (*School of*). An apostle. *P.*

27. Belisario Corenzio. St. James of Galitz, on horseback, exterminating the Saracens. *Panel.*

(Without number.) PIETRO and IPPOLITO DEL DONZELLO. The Virgin and Child between two saints. *Panel.*

.... THE SAME. The bust of our Saviour between female martyrs. *Panel.*

28. ANDREA SABBATINI DA SALERNO (*School of*). Miracle by a Franciscan saint. *Panel.*

29. THE SAME SCHOOL. St. Benoît. *Panel.*

30. THE SAME SCHOOL. St. Benoît receiving into his order St. Maur and St. Placide. A sketch. *Panel.*

31. LO ZINGARO (?). The Virgin and Child enthroned, adored by two angels. *Panel.*

32. SIMONE PAPA. *In the centre*, the Archangel; *at the sides*, SS. Jerome and James della Marca, invoking his protection in favour of Bernardino Turbolo and Anne de Rosa, noble Neapolitans.

33. ANDREA DA SALERNO. Adoration of the Magi. *Arched panel.*

34. THE SAME. St. Benoît bestowing the *capuchon* on SS. Maur and Placide. A sketch. *Panel.*

35. ANDREA DA SALERNO (*School of*). The Descent from the Cross. *Panel.*

36. GIROLAMO IMPARATO. The Annunciation. *Panel.*

BYZANTINE AND OLD TUSCAN SCHOOLS.

In a Room opening from the same Saloon.

1. GIOTTO (*School of*). SS. Bartholomew and Bernardino. A diptych, with the name of St. Bartholomew in Latin. *Panel.*

2. NERI DI BICCI. St. Paul. *Panel.*

3. SIMONE DA SIENA (*School of*). The Virgin and Child, crowned by two angels. *At the sides*, SS. John the Evangelist and the Baptist. *Pointed panel.*

4. ANGELO GADDI. The Annunciation. *Panel.*

5. NERI DI BICCI. St. Peter. *Canvas on wood.*

6. GIOTTO (*School of*). A triptych. *In the centre*, the Virgin and Child between two saints. On one side, Jesus upon the cross, mourned by his mother and St. John; on the other, Jesus and the angel Gabriel. *Panel.*

7. Florentine School. The Virgin and Child with a jackdaw. *Panel.*

8. Del Verrocchio (?). A martyr with a book. *Panel.*

†9. Italo-Greek School. St. Peter (name in Greek). *Arched panel.*

10. Giotto (*School of*). Christ on the cross adored by his mother and St. John; a saint beneath. *Panel.*

11. Italo-Greek School. An apostle. Greek inscription. *Arched panel.*

12. Giotto (*School of*). St. Paul. *Panel.*

13. Andrea del Verrocchio (?). St. Clara with pyx and book. *Panel.*

14. The same. The Assumption, with two angels. *Above*, the Father, with seraphim. *Panel.*

15. Lorenzo Monaco. The Magdalen kneeling before the crucified Saviour. The Virgin and Child adored by St. Anthony. Diptych. *Panel.*

16. Lorenzo di Niccolò. The Annunciation. *Panel.*

17. Byzantine School. Christ between SS. Nicholas and Anastasius. Greek inscription. A triptych. *Panel.*

18. Taddeo Gaddi (?). SS. Anthony and Francis holding a book on which is the initial T. *Panel.*

19. Andrea del Verrocchio (?). A half-length of St. Bernardino of Siena. *Panel.*

20. The same. St. Ludovic in pontifical robes. *Panel.*

21. Attributed to Cimabue. St. Spiridion enthroned, with cherubs. With inscriptions in Greek. *Panel.*

22. Florentine School. The Virgin and Child with a goldfinch. *Panel.*

23. Bernardino (*da Firenze*). Death of the Virgin and her reception in heaven. *Panel.*

24. Byzantine School. St. Francis. Greek inscription. *Panel.*

25. The same School. Jesus rising from a chalice and giving his blessing. Greek inscription. *Panel.*

26. Italo-Greek School. "*Madonna delle Grazie.*" The inscription in Greek. *Panel.*

27. From the Catacombs. Virgin and Child. *Fresco.*

28. The same. A priest holding a glass. *Fresco.*

29. The same. A young man carrying a basket with fruits. *Fresco.*

30. THE SAME. Bust of a young man carrying ears of corn in a basket. *Fresco.*

31. FLORENTINE SCHOOL. The Virgin and Child. *Panel.*

32. THE SAME. The "*Madonna di Monserrato*," with the Infant Jesus on her knees. *Panel.*

33. THE SAME. Coronation of the Virgin. *Panel.*

34. ITALO-GREEK SCHOOL. The Virgin and Child, with St. Catherine. *Panel.*

35. BYZANTINE SCHOOL. Jesus, between the Virgin and John Baptist. Greek inscription. *Panel.*

36. THE SAME. The Virgin and Child, with St. Catherine. The names in Greek. *Panel.*

37. ITALO-GREEK SCHOOL. The Virgin and Child. *P.*

38. Attributed to TADDEO GADDI. The Annunciation. *Below*, St. John Baptist, St. Francis, St. Ludovic, and an apostle. Triptych. Names in Greek. *Panel.*

39. BYZANTINE SCHOOL. The Virgin and Child, with two archangels. Triptych. Names in Greek. *Panel.*

40. ANDREA DEL VERROCCHIO (?). St. Jerome. *Panel.*

*41. BYZANTINE SCHOOL. The Saviour, whose head is encircled by a golden crown, with three Oriental pearls. *Silver.*

42. ITALO-GREEK SCHOOL. St. Nicholas enthroned. Inscription in Greek. *Panel.*

43. FLORENTINE SCHOOL. The dead Christ. *Panel.*

44. ANDREA RICHO DI CANDIA. The Virgin and Child. Names in Greek. *Panel.*

45. BYZANTINE SCHOOL. St. George and the dragon. The name in Greek. *Panel.*

46. RICHO DI CANDIA (*School of*). The Virgin and Child, with St. Joseph. Names in Greek. *Panel.*

47. ANDREA VELLETRANO. A triptych. *In the centre*, the Virgin and Child, with four saints. *At the side*, the Annunciation, the baptism of Jesus, and the Descent from the Cross. The date 1336, and the painter's monogram. *P.*

48. ALESSIO BALDUINETTI. The Virgin and St. John, at the foot of the cross. *Panel.*

49. LORENZO DI RICCI. "*Madonna della Pietà.*" *Panel.*

50. BYZANTINE SCHOOL. St. Nicholas of Bari. With name in Greek. *Panel.*

51. ITALO-GREEK SCHOOL. St. George and the dragon. The name in Greek. *Panel.*

52. ITALO-GREEK SCHOOL. The Holy Trinity, between Gabriel and Michael. *Above*, the Virgin enthroned between St. Basil and St. Athanasius. A votive offering from *Filippo Luma*. Names in Greek. *Panel.*

53. THE SAME. St. George. Name in Greek. *Arched panel.*

54. GIOTTO (*School of*). Jesus appearing to Mary Magdalen. *Pointed panel.*

55. Attributed to GIOTTO. The Virgin and Child, with four saints. *Arched panel.*

56. BYZANTINE SCHOOL. Three winged figures at table. Inscription in Greek. *Panel.*

57. ANDREA DEL VERROCCHIO (?). The Magdalen with the box of ointment. *Panel.*

58. THE SAME. St. Anthony of Padua. *Panel.*

59. JACOPO DEL CASENTINO. A Carmelite and eight persons watching a star. *Panel.*

60. NERI DI RICCI. St. Anna holding the Virgin and the Infant Jesus. *Canvas on panel.*

61. FLORENTINE SCHOOL. St. Eleutherus enthroned and adored by the disciples of the Virgin. A votive offering at the time of the plague in Velletri, in 1484. *Panel.*

62. ANDREA DEL VERROCCHIO (?). St. Francis. *Panel.*

NEAPOLITAN SCHOOL.

Thirteenth and Fourteenth Centuries.

IN AN ADJOINING ROOM (much restored),

1. SILVESTRO BUONO. The Magdalen with a box of ointment. *Panel.*

2. OLD NEAPOLITAN SCHOOL. The Crucifixion. *Panel.*

3. THE SAME. The Descent from the Cross. *Panel.*

4. PIETRO DEL DONZELLO. The Virgin and Child. *At the sides*, SS. Francis and Jerome. *Panel.*

5. ANGELO ROCCADERAME. Archangel Michael. *Panel.*

6. COLANTONIO DEL FIORE. St. Jerome. *Panel.*

7. SILVESTRO BUONO. St. John the Baptist. *Panel.*

8. OLD NEAPOLITAN SCHOOL. A bishop. *Panel.*

9. NEAPOLITAN SCHOOL. Two hermits fording a stream, bearing a box with the image of the Virgin. *P.*

†10. THE SAME. The Nativity. *Panel.*

11. SILVESTRO BUONO. Death of the Virgin. *Panel.*

12. Filippo Tesauro. Virgin and Child, with saints. *Panel.*

13. Old Neapolitan School. The Virgin and Child in the disc of the moon, surrounded by cherubim. *Below,* SS. Andrew and James. *Panel.*

14. Stefanone. "*San Giacomo della Marca,*" adored by two angels. *Panel.*

FOURTH HALL.

LARGE CABINET—MEDIÆVAL COLLECTION.

This fine cabinet originally surrounded the sacristy of the church of *Sant' Agostino degli Scalzi*, and the other armoire at the end of the room served as the door of the same sacristy. Both are of walnut and of the 15th century, and were superbly carved, by a lay brother of the order, with reliefs representing the life of Saint Augustine.

When the monastery was suppressed, the carving was taken down; and the two sides, placed back to back, were erected as they now are, and filled with priceless mediæval specimens from the magnificent collections of the Farnese family.

Compartment I.,

Four statuettes and two crucifixes in ivory.

†Cylindrical bas-relief in ivory of a cavalry battle between Spaniards and Austrians.

†10036. Magnificent ivory bas-relief of children hand in hand—one playing the drum.

Two others similar in shape, and five ivory statuettes.

Compartment II.,

The Nativity. Ivory bas-relief of ten figures. Plaques of rock-crystal which adorned the altar of the Farnese Pope, Paul III..

Compartment III.,

Jesus at the pillar. Ivory.

A man holding two women by the hand.

†The martyrdom of a Saint.

Compartment IV.,

The Virgin and Child. Ivory triptych.

Ebony casket mounted in Oriental agate.

Paper weight in the shape of a frog.

COMPARTMENT V.,

†NEPTUNE angry. Ivory.

Sundry pieces of rock-crystal.

COMPARTMENT VI.,

Ebony casket.

The sword of Alex. Farnese. The handle is of jasper set with rubies, turquoises, and amethysts; the scabbard with silver and precious stones.

Poignard, hilt in agate, blade damascened with gold, inscribed "*Duce fidus Achates.*"

Three pictures in *pietra dura*, and sundry pieces of rock-crystal.

COMPARTMENT VII.,

†Amber casket adorned with statuettes. The drawer contains chessmen and draughts.

COMPARTMENT VIII.,

Charles III. in solid silver.

†PRÆFERICULUM of Oriental sardonyx set with rubies and other jewels. A syren in enamel forms the handle. A priceless specimen.

Oval dish and knife of Oriental agate; cup of jasper; sundry pieces of rock-crystal; two miniatures; Florentine mosaics; snuff-box of petrified wood; two fine heads in wood.

Cup of jade, supposed to have the property of testing poisoned liquors.

Handsome crystal bowl, beautifully cut on the inside.

COMPARTMENT IX.,

Jesus bound to the pillar. Ivory.

Two mosaics in varied marbles.

COMPARTMENT X.,

Europa and the bull.

Portable ivory sun-dial.

A woman bound for martyrdom.

Crystal dish mounted in gilt bronze.

Five splendid engravings of the Evangelists in rock-crystal, and other specimens bearing the name of Giovanni di Bernardi.

COMPARTMENT XI.,

Carta Gloria, a magnificent triptych for use on the altar, headed with three pictures in enamel by the celebrated

artist *Leonard de Limousin*, representing the Nativity, the Crucifixion, and the risen Saviour appearing to Mary Magdalene.

Below the enamels is a white silk canvas, upon which are worked the words "*Hoc est enim corpus meum*," &c. from the Roman Missal. Below, a mystical garden, the flowers bearing the names of the seven Christian virtues.

In the centre of the garden, a lamb impaled by a cross, his blood flowing into a basin, towards which twelve sheep concentrate. Legend, "*Agnus redemit oves*." Below the basin, the word "*Fontevrault*," the name of the French convent where the work was executed.

The accessory picture on the left shows the "Ecce Homo" between Pilate and Herod—the former being indicated by an ewer and basin and a washed hand, the latter by a narrow gold band on his head. Below, an "*ostensoir*" and the symbols of the Passion, including the ear of Malchus on the point of a sword.

The picture on the right shows Caiaphas with his mitre, and Judas with a purse round his neck, the seamless robe, and other emblems of the Passion. Below, a winepress, with a bleeding heart impaled by three nails. Legend, "*Torcular calcavi solus*," "I have trodden the winepress alone" (Is. lxiii. 3).

The folding panels are decorated with the Creed and the "*Gloria in excelsis*."

The initials and arms on this beautiful relic show that it belonged to *Charles de Lorraine-Guise* when he was Archbishop of Rheims and before he became Cardinal in July 1547. It probably was given him to celebrate his appointment to the bishopric in 1545, by his niece Madeleine de Bourbon, who is represented as kissing the foot of the cross in the centre enamel, and has recorded her name by the cypher M. de B. f. (*Madeleine de Bourbon fecit*). She was a nun of Fontevrault, of which convent Louise de Bourbon was abbess.

After the French Revolution it became the property of the Cardinal Stephen Borgia, from whose collection it passed to the Naples Museum.

The above particulars are taken from a pamphlet by Monsieur Auguste Castan, read the 6th of March, 1882, at the "*Académie des Sciences et Belles-lettres d'Angers*."

COMPARTMENT XII.,

The Good Shepherd; ivory.

10345. Head of Our Lord in wood, of wonderful execution.

Spherical bronze censer, 11th century. (*Limoges.*)

10346. Amber cup with cover.

10351–2. Two wooden cups with foliage.

10395. Præfericulum in stag-horn, with ivory handle carved with dogs and a wild boar, &c.

COMPARTMENT XIII.,

Ivory dish carved with scenes from the Metamorphoses of Ovid; and Chinese fans.

Bronze crucifixes, 12th century. (*Limoges.*)

ANOTHER CABINET.

Also from the sacristy of *Sant' Agostino degli Scalzi*, containing a beautiful

PORCELAIN SERVICE, which belonged to Cardinal Borgia Farnese, enamelled elegantly in blue and gold, and decorated with the family fleur-de-lys.

MAJOLICA ware with figures and ornaments. Observe the dish representing the *Massacre of the Innocents.* These specimens are of the Abruzzi and Urbino manufacture.

NEAR THE BALCONY,

The FARNESE CASKET, in silver gilt, attributed to Benvenuto Cellini. This magnificent work is in the form of a temple, at the four angles of which are statuettes of Minerva, Mars, Diana, and Bacchus.

The two principal faces are divided by a Caryatide, with the armorial bearings of the Farnese family on her breast; the sections between the Caryatides are decorated with six engravings on rock-crystal of surprising workmanship. These were executed by the famous Bolognese, whose name is engraved in Latin on each plate—Joannes de Bernardi.

The right-hand engraving represents *a battle between Greeks and Amazons*, and the left one *the contest of the Centaurs and Lapithæ.* On the opposite side are ovals with *Meleager's Hunt* and the *Triumph of Bacchus.* On one of the lateral faces are the *Games of the Circus*, and on the other *a naval combat between Greeks and Persians.* Each plate bears a corresponding inscription. The cover repre-

sents on one side *Hercules strangling the Serpents*, and on the other the *Apotheosis of Hercules* on Mount Œta, surmounted by a sitting statue of Hercules holding his club and the three Hesperidian apples. Below the cover is the *Rape of Proserpine*. In the interior of the casket is another bas-relief representing *Alexander the Great*, surrounded by his captains. A slave offers him a casket, in which he orders the works of Homer to be placed.

NEAR THE OTHER WINDOW,

A HUNTRESS, *with the Genius of the chase on a stag.* This silver-gilt bijou was a toy of the Farnese family. It moved by clock-work.

IN THE SAME SALOON.

NEAPOLITAN SCHOOL.

Sixteenth, Seventeenth, and Eighteenth Centuries.

†*1. DOMENICO GARGIULO (*Micco Spadaro*). An historical picture, representing, with much variety of costume, the revolution of Masaniello, in the *Largo del Mercato* at Naples, in 1647. Masaniello on horseback, in the costume of the *lazzaroni*, is exciting the people. Near the centre, the heads of the nobles who had been decapitated. A countless multitude crowds the popular chief, testifying the greatest devotion. *Canvas.*

2. GIOVANNI DÒ. Landscape with figures and river. *C.*

3. ANDREA VACCARO. St. Francis at prayer. *Canvas.*

†4. MICCO SPADARO. View of the *Largo del Mercatello, Piazza Dante*, in Naples, 1656, at the time of the plague. Horror and consternation are upon every countenance. Carts breaking down under the loads of dead, and the dying dragging themselves towards a priest, who administers the extreme unction to them, occupy a prominent part of the scene. *Canvas.*

5. FILIPPO CRISCUOLO. Adoration of the Magi. *Canvas.*

6. FRANCESCO GUARINO DA SOLOFRA. St. Cecilia playing the organ, surrounded by angels. *Canvas.*

†*7. MARCO CARDISCO (*il Calabrese*). St. Augustine arguing with infidels. This painter's works are very rare. *Panel.*

8. Scipione Compagno. View of the *Largo del Mercato*, in 1648. Don John of Austria makes his triumphant entry on horseback, accompanied by the Archbishop of Naples, Cardinal Filomarino, and other dignitaries of the State. The municipality present him the keys of the city on a silver plate. The heads of the rebels are in the place where those of the executed nobles were. *Canvas.*

9. Cav. Stanzioni. St. Bruno at prayer. *Canvas.*

10. Stanzioni (*School of*). The Baptist. *Oval canvas.*

11. Neapolitan School. "*Madonna addolorata.*" *Canvas.*

12. Paolo Porpora. Still life. *Canvas.*

†13. Gennaro Sarnelli. The Virgin and St. Joseph contemplating the sleeping Jesus. *Canvas.*

14. Fracanzano. An apostle. *Oval canvas.*

15. Pacecco de Rosa. Jacob meeting Rachel. *Canvas.*

16. Cav. Giuseppe Recco. Birds and flowers. *Canvas.*

17. Cav. Stanzioni. Death of Lucretia. *Canvas.*

†18. Giordano (*School of*). St. Francesco di Paola. *C.*

19. Salvator Rosa (*School of*). Battle-piece. *Canvas.*

20. Ribera (*School of*). Head of an old man. *Canvas.*

21. Francanzano. An apostle. *Oval panel.*

22. Giordano. Semiramis at the defence of Babylon. *C.*

23. Abbot Andrea Belvedere. Still life. *Canvas.*

†24. Paolo de Matteis, after *Albano*. The adoration of the shepherds. *Copper.*

25. P. de Rosa. St. Peter's denial. *Round panel.*

26. Salvator Rosa (*School of*). Anchorite at prayer. *C.*

27. Giordano, after *Paolo Veronese.* Salome with the head of John Baptist. *Canvas.*

28. Luca Giordano. Battle of Amazons. *Canvas.*

29. Abbot Andrea Belvedere. Still life. *Canvas.*

30. Luca Giordano. Descent from the Cross. *Canvas.*

31. Giambattista Ruoppoli. Still life. *Canvas.*

32. Nicola Vaccaro. The repose in Egypt—an extended landscape. *Canvas.*

33. Francanzano. An apostle. *Oval panel.*

34. Andrea Vaccaro, after *Guido.* Magdalen in tears. *Canvas.*

35. Salvator Rosa (*School of*). Battle-piece. *Canvas.*

36. Pacecco de Rosa (*School of*). Portrait of a young lady. *Oval canvas.*

37. Cav. Stanzioni. Adoration of the shepherds. *C.*

38. Giambattista Ruoppoli. Still life. *Canvas.*

39. B. de Caro. Dog and game. *Canvas.*

40. Francanzano. An apostle. *Oval canvas.*

41. P. de Matteis. Paradise—sketch for a fresco. *C.*

42. Gaspare Lopez. Young woman with a little child; vases and flowers. *Canvas.*

43. Danzeryk. Marine. *Canvas.*

44. Gaetano Martoriello. A storm. *Canvas.*

45. Domenicantonio Vaccaro. The Virgin and Child, with angels. *Below*, St. Romuald and other saints. Sketch for the picture in the church of *Montevergine lla.* *Canvas.*

46. Sebastiano Conca. The Virgin, St. Carlo Borromeo, and St. James of Galitz. Sketch. *Canvas.*

47. Neapolitan School. St. Peter blessing a young man kneeling on the steps of an altar. *Canvas.*

48. Same School. Flowers. *Canvas.*

49. Bernardo Cavallino. Holy women by the body of St. Sebastian. *Canvas.*

50. The same. Martyrdom of St. Andrew. *Canvas.*

51. Stanzioni (*School of*). Holy Family. *Canvas.*

52. Fabrizio Santafede. The Nativity. *Canvas.*

53. Andrea Vaccaro, after *Michelangelo da Caravaggio.* The Massacre of the Innocents. *Canvas.*

54. Giordano. St. François Xavier baptizing the Indians, and St. Ignatius returning thanks. *Canvas.*

55. Paolo Finoglia. St. Bruno receiving the rules of his order from the Virgin and Child. *Canvas.*

56. Traversa. A girl with a white dove. *Canvas.*

57. Luca Giordano. Jesus asleep. *Canvas.*

58. Neapolitan School. An explosion overthrowing a temple. *Canvas.*

*59. Salvator Rosa. The parable of the mote and the beam. *Canvas.*

60. Nicola Vaccaro. St. Cecilia. *Canvas.*

†61. Giordano, after *Paolo Veronese.* The marriage at Cana. *Canvas.*

62. Francesco de Mura (*Francischiello*). The adoration of the shepherds. *Canvas.*

63. P. de Rosa. "*Madonna delle Grazie.*" *Round panel.*

64. Spagnoletto. St. Bruno receiving the rules of his order. *Copper.*

65. P. de Rosa. St. Joseph with Jesus. *Canvas.*

66. Novelli (*Monrealese*). Judith and Holofernes. *C.*

67. P. de Rosa. St. Jerome. *Round panel.*

68. Cav. Stanzioni. The Virgin and Child, with a glory of angels. *Canvas.*

†69. Luca Giordano. Salome presenting the head of John the Baptist to Herod—an imitation of *Paolo Veronese. Canvas.*

70. Vaccaro. The Magdalen weeping and holding a skull. *Canvas.*

†*71. Luca Giordano. St. Rosa, St. Dominic and others, adoring the Madonna of the Rosary. *Canvas.*

†72. Spadaro. Portrait of Masaniello smoking a pipe. *Canvas.*

73. Ruitz. Small landscapes. *Canvas.*

74. Cav. Stanzioni. The Virgin and Child, with St. John. *Canvas.*

†75. Luca Giordano. Pope Alexander II. dedicating the church of Montecassino. Sketch for the picture in that church. The painter's portrait in one corner. *Canvas.*

76. Giordano, after *Dürer.* "Ecce Homo." *Canvas.*

77. Cav. Calabrese. St. John Baptist. *Canvas.*

78. The same. A sketch of a picture representing the plague of 1656. *Canvas.*

79. Micco Spadaro. St. Onofrio in the desert. *Canvas.*

80. The same. Cardinals Filomarino and St. Bruno, monks of San Martino, Naples, praying the Virgin to avert the plague in 1654. In one corner, portraits of the painter, Vivien, and Salvator Rosa; in the other, a personification of the plague, scourge in hand. *Canvas.*

81. Cav. Calabrese. Return of the prodigal. *Canvas.*

82. The same. A sketch of a picture representing the plague of 1656. *Canvas.*

83. Micco Spadaro. St. Paul the hermit and St. Anthony in the desert. *Canvas.*

84. Andrea di Leone. The Jews fighting the Amalekites. *Canvas.*

85. Luca Giordano. Christ before Caiaphas—an imitation of *Albrecht Dürer. Canvas.*

86. Cav. Calabrese. Judith and Holofernes. *Canvas.*

87. Micco Spadaro. A Carthusian monastery in flames and the monks being murdered by soldiers. *Canvas.*

88. Ruitz. Small landscapes. *Canvas.*

89. Cavallino. St. Cecilia and an angel. Sketch. *C.*

90. P. de Rosa. Peter baptizing St. Candid. *Canvas.*

91. Mario Masturzo. Landscape with river. *Canvas.*

92. Domenico Viola. The Saviour telling the Pharisees to render Cæsar his tribute. *Canvas.*

93. P. de Rosa. Death of a pilgrim. *Round panel.*

94. Aniello Falcone. Spanish soldiery. *Canvas.*

†95. Stanzioni (*School of*). St. Agatha. *Canvas.*

†96. B. Roderigo (*Bernardino Siciliano*). The Virgin wearing sacerdotal robes. *Canvas.*

97. P. de Rosa. Shepherd with bagpipe. *Round panel.*

98. Aniello Falcone. Battle-piece. *Canvas.*

99. Salvator Rosa (*School of*). Landscape with figures. *Canvas.*

†100. Vaccaro. St. Anthony with the Infant Jesus. *C.*

101. Carlo Coppola. The *Largo del Mercato* at Naples during the plague of 1656. *Canvas.*

102. Copy after Salvator Rosa. St. Roch. *Canvas.*

103. Stanzioni (*School of*). St. Jerome. *Oval panel.*

104. Luigi Roderigo. The Holy Trinity adored by the Baptist and St. Francis. In the corner, the painter's portrait and name. *Panel.*

FIFTH HALL.

GERMAN, DUTCH, AND FLEMISH SCHOOLS.

1. N. Frumenti. One of the Magi. *Panel.*

2. Old German School. The Visitation. *Panel.*

†3. L. Damnez (*Luca d'Olanda*). The adoration of the Magi,—a great triptych. *Panel.*

4. Old German School. The Virgin with the dead Christ; St. John and Magdalen. *Panel.*

5. J. Beuckelaer. Fowl market with monkeys. *Canvas.*

6. N. Frumenti. One of the Magi. *Panel.*

7. Old German School. The flight into Egypt. *Panel.*

8. Joachim Beuckelaer. Market-scene. *Panel.*

9. Dutch School. Market and boats. *Copper.*

10. Bruegel (*School of*). Landscape. *Panel.*

†11. J. Bruegel (*il Velluto*). Festival at Rotterdam. *Panel.*

12. Old German School. One of the Magi. *Panel.*

13. Bruegel (*School of*). A seaport attacked by Mussulmans. *Panel.*

14. Bruegel (*School of*). Landscape. *Panel.*

15. Bosch (*dall' inferno*). Holy Family in a cloister. *P.*

16. Bruegel (*School of*). St. Jerome praying near the grotto of Bethlehem. *Panel.*

17. Dutch School. Fruit and fowl market. *Canvas.*

18. Kranach (*School of*). John Baptist preaching. *P.*

19. Von Bles. Landscape with figures. *Panel.*

20. Dutch School. Woman nursing a child. *Panel.*

21. Beuckelaer (*School of*). Game dealer. *Canvas.*

22. Bruegel (*School of*). Landscape. *Panel.*

23. The same. Ships in a tempest. *Panel.*

24. Barbato. Interior of Dresden Cathedral. *Panel.*

25. Old German School. Nicodemus and one of the Marys with a vase of perfume. *Panel.*

26. Dutch School. A village with skaters. *Panel.*

27. Lambert Suavio. Christ on Calvary. *Panel.*

28. Joachim Beuckelaer. Fish market. *Canvas.*

29. M. Schöngauer. Adoration of the Magi. *Panel.*

30. Old German School. Joseph of Arimathea and one of the Marys. *Panel.*

†31. Albrecht Dürer. A triptych of the Nativity. *P.*

A comparison of this picture with a triptych in the Museum at Brussels makes it highly probable that this picture is by *Bernard van Orley*, and the more so that another triptych in the gallery of Besançon, certainly by Van Orley, has been long erroneously attributed to Dürer. (*Kindly communicated by M. A. Castan, of Besançon.*)

32. Dutch School. Fruit and flower market. *Canvas.*

33. Joachim Beuckelaer. Market-scene. *Canvas.*

34. Old German School. The Virgin kneeling before the Infant Jesus. *Panel.*

35. The same. Two of the Magi. *Panel.*

36. Joachim Beuckelaer. Market. *Canvas.*

37. Lucas van Leyden. Portrait of Maximilian I. *P.*

38. Dutch School. Portrait. *Panel.*

39. Old German School. The Entombment. *Panel.*

40. Lucas Müller (*Kranach*). The woman taken in adultery. *Panel.*

41. Dutch School. Lady holding a little dog. *Canvas.*

†42. Christopher Amberger. Portrait of François

Dauphin of France, at the time of his marriage with Mary Queen of Scots (April 24, 1558), when he was only fourteen years of age, and she but one year his senior. The picture bears their monograms, blended beneath a coronet, and the legend "*Unissons-nous ainsi.*" (Castan.) *P.*

43. Hans Hemmelinck? Portrait of a young man wearing the order of the Golden Fleece. *Panel.*

†44. Jan van Eyck (*Giovanni da Bruges*). St. Jerome extracting the thorn from the lion's foot. *Panel.*

45. Schaeufelein. The Descent from the Cross. *Panel.*

46. Joachim Beuckelaer. Market. *Panel.*

47. Dutch School. A lady holding a book. *Panel.*

48. Bruegel. Landscape. *Panel.*

49. Van der Weyden. Descent from the Cross. *Panel.*

†50. Bruegel. An old monk wrapped in a mantle directs his steps towards a solitary spot, while a thief, encircled with a double ring, signifying the world, secretly steals his purse. The Flemish legend at the bottom says: "Since the world is so perverse, I go to seek repose elsewhere." *Gouache*, with the painter's name and the date, 1565.

51. Hans Holbein. Portrait of a cardinal. *Panel.*

†52. Bruegel (*School of*). Landscape. *Panel.*

†53. Hans Hemmelinck? Calvary, and a devotee at orisons with his family. Arched triptych. *Panel.*

†54. Bruegel, *the Elder.* The parable of the blind leading the blind. *Gouache.*

55. Joachim Beuckelaer. Fish market. *Canvas.*

SIXTH HALL.

FLEMISH AND DUTCH SCHOOLS.

†1. Imitation of Rembrandt. Study of an old man. *C.*

2. Flemish School. Dædalus and Icarus. *Canvas.*

3. Wouwermans. White pony tied to a hut. *Panel.*

4. Teniers, *the Younger.* Violin player. *Copper.*

5. Peter Porbus, *the Elder.* Portrait of a richly-dressed princess. *Panel.*

6. Albrecht Kuyp. Portrait of an Amsterdam burgomaster's wife. *Panel.*

7. Flemish School. Dædalus and Icarus. *Copper.*

8. Francis Sneyders. Rabbit hunt. *Canvas.*

9. Daniel Seghers. The Virgin and Child, surrounded with a garland of flowers. *Canvas.*

10. Van Dyck (*School of*). Magistrate. *Canvas.*

11. School of Jan Fyt. Hounds guarding dead game. *Canvas.*

12. Van Dyck. Portrait of a gentleman with a rich collar. *Canvas.*

13. Flemish. Theseus and Ariadne at the bath. *Copper.*

14. Wouwermans (*School of*). Tempest scene. *Panel.*

15. Teniers, *the Younger.* Violin player. *Panel.*

16. Peter Paul Rubens. Head of an old man. *Canvas.*

†17. Rembrandt van Rhyn. Portrait painted by himself when he was sixty years old. *Canvas.*

18. Flemish School. The fall of Icarus. *Copper.*

19. F. Sneyders. Deer-hunt. *Canvas.*

20. Flemish School. Landscape,—dawn. *Canvas.*

21. Grundmann. Roadside inn. *Copper.*

22. The same. A *bric-à-brac* shop. *Copper.*

23. The same. The charlatan. *Copper.*

24. F. Sneyders. Two hounds with game. *Canvas.*

25. Matthias Bril. Hunters in a forest. *Canvas.*

26. After Poelemburg. Ruins in a landscape. Sunset. *Canvas.*

27. Flemish. Battle-field with figures. *Copper.*

28. Paul Bril (*School of*). Small landscape. *Copper.*

29. Peter Molyn. Landscape. *Canvas.*

30. C. Berentz. Fruits, flowers and vases, and a child taking grapes from a peasant girl. *Canvas.*

31. Flemish School. Still life. *Canvas.*

†32. Wouwermans (*School of*). Battle-piece. *Panel.*

33. Flemish School. Battle-scene. *Copper.*

34. Nicolas Varendael. The Virgin and Child, in a garland of flowers. *Copper.*

35. School of Rubens. St. George. *Canvas.*

36. Van Dyck (*School of*). Christ on the cross. *Canvas.*

37. Bonaventura Peeters. Marine, a tempest. *Panel.*

38. Paul Bril. St. Cecilia playing the organ, and angels. *Canvas.*

39. Van Dyck. St. Peter denying his Master. *Canvas.*

40. Copy after Rubens. (The original is at Amsterdam.) The Entombment of the Saviour. *Canvas.*

41. Rubens (*School of*). A Spanish grandee. *Canvas.*
42. B. Peeters. Marine, with figures. *Canvas.*
43. Paul Bril. The baptism of Jesus. *Canvas.*
44. Danzerick. A bacchanal. *Panel.*
45. Jan Sons. The Ascension of Jesus, in presence of Mary and the Apostles. *Canvas.*
46. Martin De Vos. Jesus blessing the children. *Panel.*
47. Van der Meulen (*School of*). Bivouac. *Canvas.*
48. Flemish School. The Hebrews worshipping the golden calf. *Panel.*
49. The same. Dædalus and Icarus preparing to fly from the Cretan labyrinth. *Copper.*
50. Van der Meulen. Encampment of vanguard. *C.*
51. J. Jordaens (*School of*). Peasant yawning over a book. *Canvas.*
52. Jacques Jordaens. Christ on Calvary. *Canvas.*
53. Luigi Finsonio. The Annunciation. *Canvas.*
54. Flemish. Landscape, with women bathing. *C.*
55. The same. Ariadne abandoned by Theseus. *C.*
†56. Wilhelm Schellings. Skaters upon a river. *C.*
57. Anton David. Interior of an arsenal. *Canvas.*
58. Flemish School. The prophet Jeremiah. *Canvas.*
59. Rubens (*School of*). Head of an old man. *Panel.*
60. J. Huchtenburg. Landscape, with stag-hunt. *C.*
61. Flemish. Portraits of the Farnese family. *Panel.*
62. Van Platten. Small marine, with ships. *Panel.*
63. Rubens (*School of*). Head of an old man. *Panel.*
64. Paul Potter. Sunset; landscape with cows. *C.*
65. Rubens (*School of*). St. George and the dragon. *Arched canvas.*
66. H. Pacx. Village festival near Amsterdam. *C.*
67. Ostade (*School of*). Men drinking in a tavern. *Panel.*
68. Dirk Van den Berg. Landscape, with cattle. *C.*
69. Flemish School. Shepherd and flock. *Panel.*
70. Rubens (*School of*). Portrait of a Farnese prince. *Canvas.*
71. Teniers, *the Younger* (*School of*). Landscape, with buildings and peasants. *Canvas.*
72. Van Dyck (*School of*). Portrait of Ranuccio Farnese, resting his right hand on a dog's head. *Canvas.*
73. Michael Mierevelt. Portrait of a young magistrate

7. Florentine School. The Virgin and Child with a jackdaw. *Panel.*

8. Del Verrocchio (?). A martyr with a book. *Panel.*

†9. Italo-Greek. St. Peter (name in Greek). *Arched panel.*

10. Giotto (*School of*). Christ on the cross adored by his mother and St. John; a saint beneath. *Panel.*

11. Italo-Greek. An apostle. Greek inscription. *Arched panel.*

12. Giotto (*School of*). St. Paul. *Panel.*

13. Andrea del Verrocchio (?). St. Clara with pyx and book. *Panel.*

14. The same. The Assumption, with two angels. *Above*, the Father, with seraphim. *Panel.*

15. Lorenzo Monaco. The Magdalen kneeling before the crucified Saviour. The Virgin and Child adored by St. Anthony. Diptych. *Panel.*

16. Lorenzo di Niccolò. The Annunciation. *Panel.*

17. Byzantine School. Christ between SS. Nicholas and Anastasius. Greek inscription. A triptych. *Panel.*

18. Taddeo Gaddi (?). SS. Anthony and Francis holding a book on which is the initial T. *Panel.*

19. Andrea del Verrocchio (?). A half-length of St. Bernardino of Siena. *Panel.*

20. The same. St. Ludovic in pontifical robes. *Panel.*

21. Attributed to Cimabue. St. Spiridion enthroned, with cherubs. With inscriptions in Greek. *Panel.*

22. Florentine School. The Virgin and Child with a goldfinch. *Panel.*

23. Bernardino (*da Firenze*). Death of the Virgin and her reception in heaven. *Panel.*

24. Byzantine School. St. Francis. Greek inscription. *Panel.*

25. The same School. Jesus rising from a chalice and giving his blessing. Greek inscription. *Panel.*

26. Italo-Greek School. "*Madonna delle Grazie.*" The inscription in Greek. *Panel.*

27. From the Catacombs. Virgin and Child. *Fresco.*

28. The same. A priest holding a glass. *Fresco.*

29. The same. A young man carrying a basket with fruits. *Fresco.*

30. THE SAME. Bust of a young man carrying ears of corn in a basket. *Fresco.*

31. FLORENTINE SCHOOL. The Virgin and Child. *Panel.*

32. THE SAME. The "*Madonna di Monserrato,*" with the Infant Jesus on her knees. *Panel.*

33. THE SAME. Coronation of the Virgin. *Panel.*

34. ITALO-GREEK SCHOOL. The Virgin and Child, with St. Catherine. *Panel.*

35. BYZANTINE SCHOOL. Jesus, between the Virgin and John Baptist. Greek inscription. *Panel.*

36. THE SAME. The Virgin and Child, with St. Catherine. The names in Greek. *Panel.*

37. ITALO-GREEK SCHOOL. The Virgin and Child. *P.*

38. Attributed to TADDEO GADDI. The Annunciation. *Below*, St. John Baptist, St. Francis, St. Ludovic, and an apostle. Triptych. Names in Greek. *Panel.*

39. BYZANTINE SCHOOL. The Virgin and Child, with two archangels. Triptych. Names in Greek. *Panel.*

40. ANDREA DEL VERROCCHIO (?). St. Jerome. *Panel.*

*41. BYZANTINE SCHOOL. The Saviour, whose head is encircled by a golden crown, with three Oriental pearls. *Silver.*

42. ITALO-GREEK SCHOOL. St. Nicholas enthroned. Inscription in Greek. *Panel.*

43. FLORENTINE SCHOOL. The dead Christ. *Panel.*

44. ANDREA RICHO DI CANDIA. The Virgin and Child. Names in Greek. *Panel.*

45. BYZANTINE SCHOOL. St. George and the dragon. The name in Greek. *Panel.*

46. RICHO DI CANDIA (*School of*). The Virgin and Child, with St. Joseph. Names in Greek. *Panel.*

47. ANDREA VELLETRANO. A triptych. *In the centre*, the Virgin and Child, with four saints. *At the side*, the Annunciation, the baptism of Jesus and the Descent from the Cross. The date 1336, and the painter's monogram. *P.*

48. ALESSIO BALDUINETTI. The Virgin and St. John, at the foot of the cross. *Panel.*

49. LORENZO DI RICCI. "*Madonna della Pietà.*" *Panel.*

50. BYZANTINE SCHOOL. St. Nicholas of Bari. With name in Greek. *Panel.*

51. ITALO-GREEK SCHOOL. St. George and the dragon. The name in Greek. *Panel.*

52. The same. The Holy Trinity, between Gabriel and Michael. *Above*, the Virgin enthroned between St. Basil and St. Athanasius. A votive offering from *Filippo Luma*. Names in Greek. *Panel.*

53. The same. St. George. Name in Greek. *Arched panel.*

54. Giotto (*School of*). Jesus appearing to Mary Magdalen. *Pointed panel.*

55. Attributed to Giotto. The Virgin and Child, with four saints. *Arched panel.*

56. Byzantine School. Three winged figures at table. Inscription in Greek. *Panel.* circulaire.

57. Andrea del Verrocchio (?). The Magdalen with the box of ointment. *Panel.*

58. The same. St. Anthony of Padua. *Panel.*

59. Jacopo del Casentino. A Carmelite and eight persons watching a star. *Panel.* circulaire,

60. Neri di Ricci. St. Anna holding the Virgin and the Infant Jesus. *Canvas on panel.*

61. Florentine School. St. Eleutherus enthroned and adored by the disciples of the Virgin. A votive offering at the time of the plague in Velletri, in 1484. *Panel.*

62. Andrea del Verrocchio (?). St. Francis. *Panel.*

NEAPOLITAN SCHOOL.

Thirteenth and Fourteenth Centuries.

In an adjoining room, (much restored),

1. Silvestro Buono. The Magdalen with a box of ointment. *Panel.*

2. Old Neapolitan School. The Crucifixion. *Panel.*

3. The same. The Descent from the Cross. *Panel.*

4. Pietro del Donzello. The Virgin and Child. *At the sides*, SS. Francis and Jerome. *Panel.*

5. Angelo Roccaderame. Archangel Michael. *Panel.*

6. Colantonio del Fiore. St. Jerome. *Panel.*

7. Silvestro Buono. St. John the Baptist. *Panel.*

8. Old Neapolitan School. A bishop. *Panel.*

9. Neapolitan School. Two hermits fording a stream, bearing a box with the image of the Virgin. *P.*

†10. The same. The Nativity. *Panel.*

11. Silvestro Buono. Death of the Virgin. *Panel.*

12. Filippo Tesauro. Virgin and Child, with saints. *Panel.*

13. Old Neapolitan School. The Virgin and Child in the disc of the moon, surrounded by cherubim. *Below*, SS. Andrew and James. *Panel.*

14. Stefanone. "*San Giacomo della Marca*," adored by two angels. *Panel.*

FOURTH HALL.

LARGE CABINET—MEDIÆVAL COLLECTION

This fine cabinet originally surrounded the sacristy of the church of *Sant' Agostino degli Scalzi*, and the other armoire at the end of the room served as the door of the same sacristy. Both are of walnut and of the 15th century, and were superbly carved, by a lay brother of the order, with reliefs representing the life of Saint Augustine.

When the monastery was suppressed, the carving was taken down; and the two sides, placed back to back, were erected as they now are, and filled with priceless mediæval specimens from the magnificent collections of the Farnese family.

Compartment I.,

Four statuettes and two crucifixes in ivory.

† Cylindrical bas-relief in ivory of a cavalry battle between Spaniards and Austrians.

†10036. Magnificent ivory bas-relief of children hand in hand—one playing the drum.

Two others similar in shape, and five ivory statuettes.

Compartment II.,

The Nativity. Ivory bas-relief of ten figures. Plaques of rock-crystal which adorned the altar of Pope Paul III. (Farnese).

Compartment III.,

Jesus at the pillar.

A man holding two women by the hand.

† The martyrdom of a Saint.

Compartment IV.,

The Virgin and Child. Ivory triptych.

Ebony casket mounted in Oriental agate.

Paper weight in the shape of a frog.

COMPARTMENT V.,

‡ NEPTUNE angry.

Sundry pieces of rock-crystal.

COMPARTMENT VI.,

Ebony casket.

The sword of Alex. Farnese. The handle is of jasper set with rubies, turquoises, and amethysts; the scabbard with silver and precious stones.

Poignard, hilt in agate, blade damascened with gold, inscribed "*Duce fidus Achates.*"

Three pictures in *pietra dura*, and sundry pieces of rock-crystal.

COMPARTMENT VII.,

†Amber casket adorned with statuettes. The drawer contains chessmen and draughts.

COMPARTMENT VIII.,

Charles III. in solid silver.

† PREFERICULUM of Oriental sardonyx set with rubies and other jewels. A syren in enamel forms the handle. A priceless specimen. / œ

Oval dish and knife of Oriental agate; cup of jasper; sundry pieces of rock-crystal; two miniatures; Florentine mosaics; snuff-box of petrified wood; two fine heads in wood.

Cup of jade, supposed to have the property of testing poisoned liquors.

Handsome crystal bowl, beautifully cut on the inside.

COMPARTMENT IX.,

Jesus bound to the pillar. Ivory.

Two mosaics in varied marbles.

COMPARTMENT X.,

Capture of Europa.

Portable ivory sun-dial.

A woman bound for martyrdom.

Crystal dish mounted in gilt bronze.

Five splendid engravings of the Evangelists in rock-crystal, and other specimens bearing the name of Giovanni di Bernardi.

COMPARTMENT XI.,

Carta Gloria, a magnificent triptych for use on the altar, headed with three pictures in enamel by the celebrated

artist *Leonard de Limosin*, representing the Nativity, the Crucifixion, and the risen Saviour appearing to Mary Magdalene.

Below the enamels is a white silk canvas, upon which are worked the words "Hoc est enim corpus meum," &c. from the Roman Missal. Below, a mystical garden, the flowers bearing the names of the seven Christian virtues.

In the centre of the garden, a lamb impaled by a cross, his blood flowing into a basin, towards which twelve sheep concentrate. Legend, "*Agnus redemit oves.*" Below the basin, the word "*Fontevrault*," the name of the French convent where the work was executed.

The accessory picture on the left shows the "Ecce Homo" between Pilate and Herod—the former being indicated by an ewer and basin and a washed hand, the latter by a narrow gold band on his head. Below, an "*ostensoir*" and the symbols of the Passion, including the ear of Malchus on the point of a sword.

The picture on the right shows Caiaphas with his mitre, and Judas with a purse round his neck, the seamless robe, and other emblems of the Passion. Below, a winepress, with a bleeding heart impaled by three nails. Legend, "*Torcular calcavi solus*," "I have trodden the winepress alone" (Is. lxiii. 3).

The folding panels are decorated with the Creed and the "*Gloria in excelsis.*"

The initials and arms on this beautiful relic show that it belonged to *Charles de Lorraine-Guise* when he was Archbishop of Rheims and before he became Cardinal in July 1547. It probably was given him to celebrate his appointment to the bishopric in 1545, by his niece Madeleine de Bourbon, who is represented as kissing the foot of the cross in the centre enamel, and has recorded her name by the cypher M. de B. f. (*Madeleine de Bourbon fecit*). She was a nun of Fontevrault, of which convent Louise de Bourbon was abbess.

After the French Revolution it became the property of the Cardinal Stephen Borgia, from whose collection it passed to the Naples Museum.

The above particulars are taken from a pamphlet by Monsieur Auguste Castan, read the 6th of March, 1882, at the "*Académie des Sciences et Belles-lettres d'Angers.*"

COMPARTMENT XII.,

The Good Shepherd; ivory.

10345. Head of Our Lord in wood, of wonderful execution.

Spherical bronze censer 11th century. (*Limoges.*)

10346. Amber cup with cover.

10351–2. Two wooden cups with foliage.

10395. Prœfericulum in stag-horn, with ivory handle carved with dogs and a wild boar, &c.

COMPARTMENT XIII.,

Ivory dish carved with scenes from the Metamorphoses of Ovid; and Chinese fans.

Bronze crucifixes 12th century. (*Limoges.*)

ANOTHER CABINET.

Also from the sacristy of *Sant' Agostino degli Scalzi*, containing a beautiful

PORCELAIN SERVICE, which belonged to Cardinal Borgia, Farnese, enamelled elegantly in blue and gold, and decorated with the family fleur-de-lys.

MAJOLICA ware with figures and ornaments. Observe the dish representing the *Massacre of the Innocents.* These specimens are of the Abruzzi and Urbino manufacture.

NEAR THE BALCONY,

The FARNESE CASKET, in silver gilt, attributed to Benvenuto Cellini. This magnificent work is in the form of a temple, at the four angles of which are statuettes of Minerva, Mars, Diana, and Bacchus.

The two principal faces are divided by a Caryatide, with the armorial bearings of the Farnese family on her breast; the sections between the Caryatides are decorated with six engravings on rock-crystal of surprising workmanship. These were executed by the famous Bolognese, whose name is engraved in Latin on each plate—Joannes de Bernardi.

The right-hand engraving represents *a battle between Greeks and Amazons*, and the left one *the contest of the Centaurs and Lapithæ.* On the opposite side are ovals with *Meleager's Hunt* and the *Triumph of Bacchus.* On one of the lateral faces are the *Games of the Circus*, and on the other *a naval combat between Greeks and Persians.* Each plate bears a corresponding inscription. The cover repre-

sents on one side *Hercules strangling the Serpents*, and on the other the *Apotheosis of Hercules* on Mount Œta, surmounted by a sitting statue of Hercules holding his club and the three Hesperian apples. Below the cover is the *Rape of Proserpine.* In the interior of the casket is another bas-relief representing *Alexander the Great*, surrounded by his captains. A slave offers him a casket, in which he orders the works of Homer to be placed.

NEAR THE OTHER WINDOW.

A HUNTRESS, *with the Genius of the chase on a stag.* This silver-gilt bijou was a toy of the Farnese family. It moved by clock-work.

IN THE SAME SALOON.

NEAPOLITAN SCHOOL.

Sixteenth, Seventeenth, and Eighteenth Centuries.

†*1. DOMENICO GARGIULO (*Micco Spadaro*). An historical picture, representing, with much variety of costume, the revolution of Masaniello, in the *Largo del Mercato* at Naples, in 1647. Masaniello on horseback, in the costume of the *lazzaroni*, is exciting the people. Near the centre, the heads of the nobles who had been decapitated. A countless multitude crowds the popular chief, testifying the greatest devotion. *Canvas.*

2. GIOVANNI DÒ. Landscape with figures and river. *C.*

3. ANDREA VACCARO. St. Francis at prayer. *Canvas.*

†4. MICCO SPADARO. View of the *Largo del Mercatello, Piazza Dante*, in Naples, 1656, at the time of the plague. Horror and consternation are upon every countenance. Carts breaking down under the loads of dead, and the dying dragging themselves towards a priest, who administers the extreme unction to them, occupy a prominent part of the scene. *Canvas.*

5. FILIPPO CRISCUOLO. Adoration of the Magi. *Canvas.*

6. FRANCESCO GUARINO DA SOLOFRA. St. Cecilia playing the organ, surrounded by angels. *Canvas.*

†*7. MARCO CARDISCO (*il Calabrese*). St. Augustine arguing with infidels. This painter's works are very rare. *Panel.*

8. Scipione Compagno. View of the *Largo del Mercato*, in 1648. Don John of Austria makes his triumphant entry on horseback, accompanied by the Archbishop of Naples, Cardinal Filomarino, and other dignitaries of the State. The municipality present him the keys of the city on a silver plate. The heads of the rebels are in the place where were those of the executed nobles. *Canvas.*

9. Cav. Stanzione. St. Bruno at prayer. *Canvas.*

10. Stanzione (*School of*). The Baptist. *Oval canvas.*

11. Neapolitan School. "*Madonna addolorata.*" *Canvas.*

12. Paolo Porpora. Still life. *Canvas.*

†13. Gennaro Sarnelli. The Virgin and St. Joseph contemplating the sleeping Jesus. *Canvas.*

14. Fracanzano. An apostle. *Oval canvas.*

15. Pacecco de Rosa. Jacob meeting Rachel. *Canvas.*

16. Cav. Giuseppe Rocco. Birds and flowers. *Canvas.*

17. Cav. Stanzione. Death of Lucretia. *Canvas.*

†18. Giordano (*School of*). St. Francesco di Paola. *C.*

19. Salvator Rosa (*School of*). Battle-piece. *Canvas.*

20. Ribèra (*School of*). Head of an old man. *Canvas.*

21. Francanzano. An apostle. *Oval panel.*

22. Giordano. Semiramis at the defence of Babylon. *C.*

23. Abbot Andrea Belvedere. Still life. *Canvas.*

†24. Paolo de Matteis, after *Albano.* The adoration of the shepherds. *Copper.*

25. P. de Rosa. St. Peter's denial. *Round panel.*

26. Salvator Rosa (*School of*). Anchorite at prayer. *C.*

27. Giordano, after *Paolo Veronese.* Salome with the head of John Baptist. *Canvas.*

28. Luca Giordano. Battle of Amazons. *Canvas.*

29. Abbot Andrea Belvedere. Still life. *Canvas.*

30. Luca Giordano. Descent from the Cross. *Canvas.*

31. Giambattista Ruoppoli. Still life. *Canvas.*

32. Nicola Vaccaro. The repose in Egypt—an extended landscape. *Canvas.*

33. Francanzano. An apostle. *Oval panel.*

34. Andrea Vaccaro, after *Guido.* Magdalen in tears. *Canvas.*

35. Salvator Rosa (*School of*). Battle-piece. *Canvas.*

36. Pacecco de Rosa (*School of*). Portrait of a young lady. *Oval canvas.*

37. Cav. Stanzione. Adoration of the shepherds. *C.*

38. Giambattista Ruoppoli. Still life. *Canvas.*
39. B. de Caro. Dog and game. *Canvas.*
40. Francanzano. An apostle. *Oval canvas.*
41. P. de Matteis. Paradise—sketch for a fresco. *C.*
42. Gaspare Lopez. Young woman with a little child; vases and flowers. *Canvas.*
43. Danzeryk. Marine. *Canvas.*
44. Gaetano Martoriello. A storm. *Canvas.*
45. Domenicantonio Vaccaro. The Virgin and Child, with angels. *Below*, St. Romuald and other saints. Sketch for the picture in the church of *Monteverginella. Canvas.*
46. Sebastiano Conca. The Virgin, St. Carlo Borromeo, and St. James of Galitz. Sketch. *Canvas.*
47. Neapolitan School. St. Peter blessing a young man kneeling on the steps of an altar. *Canvas.*
48. Same School. Flowers. *Canvas.*
49. Bernardo Cavallino. Holy women by the body of St. Sebastian. *Canvas.*
50. The same. Martyrdom of St. Andrew. *Canvas.*
51. Stanzione (*School of*). Holy Family. *Canvas.*
52. Fabrizio Santafede. The Nativity. *Canvas.*
53. Andrea Vaccaro, after *Michelangelo.* The Massacre of the Innocents. *Canvas.*
54. Giordano. St. François Xavier baptizing the Indians, and St. Ignatius returning thanks. *Canvas.*
55. Paolo Finoglia. St. Bruno receiving the rules of his order from the Virgin and Child. *Canvas.*
56. Traversa. A girl with a white dove. *Canvas.*
57. Luca Giordano. Jesus asleep. *Canvas.*
58. Neapolitan School. An explosion overthrowing a temple. *Canvas.*
*59. Salvator Rosa. The parable of the mote and the beam. *Canvas.*
60. Nicola Vaccaro. St. Cecilia. *Canvas.*
†61. Giordano, after *Paolo Veronese.* The marriage at Cana. *Canvas.*
62. Francesco de Mura (*Francischiello*). The adoration of the shepherds. *Canvas.*
63. P. de Rosa. "*Madonna delle Grazie.*" *Round panel.*
64. Spagnoletto. St. Bruno receiving the rules of his order. *Copper.*

65. P. de Rosa. St. Joseph with Jesus. *Canvas.*

66. Novelli (*Monrealese*). Judith and Holofernes. *C.*

67. P. de Rosa. St. Jerome. *Round panel.*

68. Cav. Stanzione. The Virgin and Child, with a glory of angels. *Canvas.*

†69. Luca Giordano—an imitation of *Paolo Veronese.* Salome presenting the head of John the Baptist to Herod. *Canvas.*

70. Vaccaro. The Magdalen weeping and holding a skull. *Canvas.*

†*71. Luca Giordano. St. Rosa, St. Dominic and others, adoring the Madonna of the Rosary. *Canvas.*

†72. Spadaro. Portrait of Masaniello smoking a pipe. *Canvas.*

73. Ruitz. Small landscapes. *Canvas.*

74. Cav. Stanzione. The Virgin and Child, with St. John. *Canvas.*

†*74. Luca Giordano. Pope Alexander II. dedicating the church of Montecassino. Sketch for the picture in that church. The painter's portrait in one corner. *Canvas.*

76. Giordano, after *Dürer.* "Ecce Homo." *Canvas.*

77. Cav. Calabrese. St. John Baptist. *Canvas.*

78. The same. A sketch of a picture representing the plague of 1656. *Canvas.*

79. Micco Spadaro. St. Onofrio in the desert. *Canvas.*

80. The same. Cardinals Filomarino and St. Bruno, monks of San Martino, Naples, praying the Virgin to avert the plague in 1654. In one corner, portraits of the painter, Vivien, and Salvator Rosa; in the other, a personification of the plague, scourge in hand. *Canvas.*

81. The same. Return of the prodigal. *Canvas.*

82. The same. A sketch of a picture representing the plague of 1656. *Canvas.*

83. Micco Spadaro. St. Paul the hermit and St. Anthony in the desert. *Canvas.*

84. Andrea di Leone. The Jews fighting the Amalekites. *Canvas.*

85. Luca Giordano—an imitation of *Albrecht Dürer.* Christ before Caiaphas. *Canvas.*

86. Cav. Calabrese. Judith and Holofernes. *Canvas.*

87. Micco Spadaro. A Carthusian monastery in flames and the monks being murdered by soldiers. *Canvas.*

88. RUITZ. Small landscapes. *Canvas.*
89. CAVALLINO. St. Cecilia and an angel. Sketch. *C.*
90. P. DE ROSA. Peter baptizing St. Candid. *Canvas.*
91. MARIO MASTURZO. Landscape with river. *Canvas.*
92. DOMENICO VIOLA. The Saviour telling the Pharisees to render Cæsar his tribute. *Canvas.*
93. P. DE ROSA. Death of a pilgrim. *Round panel.*
94. ANIELLO FALCONE. Spanish soldiery. *Canvas.*
†95. STANZIONE (*School of*). St. Agatha. *Canvas.*
†96. B. RODERIGO (*Bernardino Siciliano*). The Virgin wearing sacerdotal robes. *Canvas.*
97. P. DE ROSA. Shepherd with bagpipe. *Round panel.*
98. ANIELLO FALCONE. Battle-piece. *Canvas.*
99. SALVATOR ROSA (*School of*). Landscape with figures. *Canvas.*
†100. VACCARO. St. Anthony with the Infant Jesus. *C.*
101. CARLO COPPOLA. The *Largo del Mercato* at Naples during the plague of 1656. *Canvas.*
102. Copy after SALVATOR ROSA. St. Roch. *Canvas.*
103. STANZIONE (*School of*). St. Jerome. *Oval panel.*
104. LUIGI RODERIGO. The Holy Trinity adored by the Baptist and St. Francis. In the corner, the painter's portrait and name. *Panel.*

FIFTH HALL.

GERMAN, DUTCH, AND FLEMISH SCHOOLS.

1. N. FRUMENTI. One of the Magi. *Panel.*
2. OLD GERMAN SCHOOL. The visitation. *Panel.*
†3. L. DAMNEZ (*Luca d'Olanda*). The adoration of the Magi,—a great triptych. *Panel.*
4. OLD GERMAN SCHOOL. The Virgin with the dead Christ; St. John and Magdalen. *Panel.*
5. J. BEUCKELAER. Fowl market with monkeys. *Canvas.*
6. N. FRUMENTI. One of the Magi. *Panel.*
7. OLD GERMAN SCHOOL. The flight into Egypt. *Panel.*
8. JOACHIM BEUCKELAER. Market-scene. *Panel.*
9. DUTCH SCHOOL. Market and boats. *Copper.*
10. BRUEGEL (*School of*). Landscape. *Panel.*
†11. J. BRUEGEL (*il Velluto*). Festival at Rotterdam. *Panel.*
12. OLD GERMAN SCHOOL. One of the Magi. *Panel.*

Olandese

13. BRUEGEL (*School of*). A seaport attacked by Mussulmans. *Panel.*

14. BRUEGEL (*School of*). Landscape. *Panel.*

15. BOSCH (*dall' inferno*). Holy Family in a cloister. *P.*

16. BRUEGEL (*School of*). St. Jerome praying near the grotto of Bethlehem. *Panel.*

17. DUTCH SCHOOL. Fruit and fowl market. *Canvas.*

18. KRANACH (*School of*). John Baptist preaching. *P.*

19. VON BLES. Landscape with figures. *Panel.*

20. DUTCH SCHOOL. Woman nursing a child. *Panel.*

21. BEUCKELAER (*School of*). Game dealer. *Canvas.*

22. BRUEGEL (*School of*). Landscape. *Panel.*

23. THE SAME. Ships in a tempest. *Panel.*

24. BARBATO. Interior of Dresden Cathedral. *Panel.*

25. OLD GERMAN SCHOOL. Nicodemus and one of the Marys with a vase of perfume. *Panel.*

26. DUTCH SCHOOL. A village with skaters. *Panel.*

27. LAMBERT SUAVIO. Christ on Calvary. *Panel.*

28. JOACHIM BEUCKELAER. Fish market. *Canvas.*

29. M. SCHÖNGAUER. Adoration of the Magi. *Panel.*

30. OLD GERMAN SCHOOL. Joseph of Arimathea and one of the Marys. *Panel.*

†31. ALBRECHT DÜRER. A triptych of the Nativity. *P.*

A comparison of this picture with a triptych in the Museum at Brussels makes it highly probable that this picture is by *Bernard van Orley*, and the more so that another triptych in the gallery of Besançon, certainly by Van Orley, has been long erroneously attributed to Dürer. (*Kindly communicated by M. A. Castan, of Besançon.*)

32. DUTCH SCHOOL. Fruit and flower market. *Canvas.*

33. JOACHIM BEUCKELAER. Market scene. *Canvas.*

34. OLD GERMAN SCHOOL. The Virgin kneeling before the Infant Jesus. *Panel.*

35. OLD GERMAN SCHOOL. Two of the Magi. *Panel.*

36. JOACHIM BEUCKELAER. Market. *Canvas.*

37. LUCAS VAN LEYDEN. Portrait of Maximilian I. *P.*

38. DUTCH SCHOOL. Portrait. *Panel.*

39. OLD GERMAN SCHOOL. The Entombment. *Panel.*

40. LUCAS MÜLLER (*Kranach*). The woman taken in adultery. *Panel.*

41. DUTCH SCHOOL. Lady holding a little dog. *Canvas.*

†42. CHRISTOPHER AMBERGER. Portrait of François

Dauphin of France, at the time of his marriage with Mary Queen of Scots (April 24, 1558), when he was only fourteen years of age, and she but one year his senior. The picture bears their monograms, blended beneath a coronet, and the legend "*Unissons-nous ainsi.*" (Castan.) *P.*

43. HANS HEMMELINCK? Portrait of a young man wearing the order of the Golden Fleece. *Panel.*

†44. JAN VAN EYCK (*Giovanni da Bruges*). St. Jerome extracting the thorn from the lion's foot. *Panel.*

45. SCHAEUFELEIN. The Descent from the Cross. *Panel.*

46. JOACHIM BEUCKELAER. Market. *Panel.*

47. DUTCH SCHOOL. A lady holding a book. *Panel.*

48. BRUEGEL. Landscape. *Panel.*

49. VAN DER WEYDEN. Descent from the Cross. *Panel.*

†50. BRUEGEL. An old monk wrapped in a mantle directs his steps towards a solitary spot, while a thief, encircled with a double ring, signifying the world, secretly steals his purse. The Flemish legend at the bottom says: "Since the world is so perverse, I go to seek repose elsewhere." *Gouache*, with the painter's name and the date, 1565.

51. HANS HOLBEIN. Portrait of a cardinal. *Panel.*

†52. BRUEGEL (*School of*). Landscape. *Panel.*

†53. HANS HEMMELINCK? Calvary, and a devotee at orisons with his family. Arched triptych. *Panel.*

†54. BRUEGEL, *the Elder.* The parable of the blind leading the blind. *Gouache.*

55. JOACHIM BEUCKELAER. Fish market. *Canvas.*

SIXTH HALL.

FLEMISH AND DUTCH SCHOOLS.

†1. Imitation of REMBRANDT. Study of an old man. *C.*

2. FLEMISH SCHOOL. Dædalus and Icarus. *Canvas.*

3. WOUWERMANS. White pony tied to a hut. *Panel.*

4. TENIERS, *the Younger.* Violin player. *Copper.*

5. PETER PORBUS, *the Elder.* Portrait of a richly dressed princess. *Panel.*

6. ALBRECHT KUYP. Portrait of an Amsterdam burgomaster's wife. *Panel.*

7. FLEMISH SCHOOL. Dædalus and Icarus. *Copper.*

8. Francis Sneyders. Rabbit hunt. *Canvas.*

9. Daniel Seghers. The Virgin and Child, surrounded with a garland of flowers. *Canvas.*

10. Van Dyck (*School of*). Magistrate. *Canvas.*

11. School of Jan Fyt. Hounds guarding dead game. *Canvas.*

12. Van Dyck. Portrait of a gentleman with a rich collar. *Canvas.*

13. Flemish. Theseus and Ariadne at the bath. *Copper.*

14. Wouwermans (*School of*). Tempest scene. *Panel.*

15. Teniers, *the Younger*. Violin player. *Panel.*

16. Peter Paul Rubens. Head of an old man. *Canvas.*

†17. Rembrandt van Rhyn. Portrait painted by himself when he was sixty years old. *Canvas.*

18. Flemish School. The fall of Icarus. *Copper.*

19. F. Sneyders. Deer-hunt. *Canvas.*

20. Flemish School. Landscape,—dawn. *Canvas.*

21. Grundmann. Roadside inn. *Copper.*

22. The same. A *bric-à-brac* shop. *Copper.*

23. The same. The charlatan. *Copper.*

24. F. Sneyders. Two hounds with game. *Canvas.*

25. Matthias Bril. Hunters in a forest. *Canvas.*

26. After Poelemburg. Ruins in a landscape. Sunset. *Canvas.*

27. Flemish. Battle-field with figures. *Copper.*

28. Paul Bril (*School of*). Small landscape. *Copper.*

29. Peter Molyn. Landscape. *Canvas.*

30. C. Berentz. Fruits, flowers and vases, and a child taking grapes from a peasant girl. *Canvas.*

31. Flemish School. Still life. *Canvas.*

†32. Wouwermans (*School of*). Battle-piece. *Panel.*

33. Flemish School. Battle scene. *Canvas.*

34. Nicolas Varendael. The Virgin and Child, in a garland of flowers. *Copper.*

35. School of Rubens. St. George. *Canvas.*

36. Van Dyck (*School of*). Christ on the cross. *Canvas.*

37. Bonaventura Peeters. Marine, a tempest. *Panel.*

38. Paul Bril. St. Cecilia playing the organ, and angels. *Canvas.*

39. Van Dyck. St. Peter denying his Master. *Canvas.*

40. Copy after Rubens. (The original is at Amsterdam.) The Entombment of the Saviour. *Canvas.*

41. Rubens (*School of*). A Spanish grandee. *Canvas.*
42. B. Peeters. Marine, with figures. *Canvas.*
43. Paul Bril. The baptism of Jesus. *Canvas.*
44. Danzerick. A bacchanal. *Panel.*
45. Jan Sons. The Ascension of Jesus, in presence o Mary and the Apostles. *Canvas.*
46. Martin De Vos. Jesus blessing the children. *Panel*
47. Van der Meulen (*School of*). Bivouac. *Canvas.*
48. Flemish School. The Hebrews worshipping th golden calf. *Panel.*
49. The same. Dædalus and Icarus preparing to fl from the Cretan labyrinth. *Copper.*
50. Van der Meulen. Encampment of vanguard. *C.*
51. J. Jordaens (*School of*). Peasant yawning over a book. *Canvas.*
52. Jacques Jordaens. Christ on Calvary. *Canvas.*
53. Luigi Finsonio. The Annunciation. *Canvas.*
54. Flemish. Landscape, with women bathing. *C.*
55. The same. Ariadne abandoned by Theseus. *C.*
†56. Wilhelm Schellings. Skaters upon a river. *C.*
57. Anton David. Interior of an arsenal. *Canvas.*
58. Flemish School. The prophet Jeremiah. *Canvas.*
59. Rubens (*School of*). Head of an old man. *Panel.*
60. J. Huchtenburg. Landscape, with stag-hunt. *C.*
61. Flemish. Portraits of the Farnese family. *Panel.*
62. Van Platten. Small marine, with ships. *Panel.*
63. Rubens (*School of*). Head of an old man. *Panel.*
64. Paul Potter. Sunset; landscape with cows. *C.*
65. Rubens (*School of*). St. George and the dragon *Arched canvas.*
66. H. Pacx. Village festival near Amsterdam. *C.*
67. Ostade (*School of*). Men drinking in a tavern *Panel.*
68. Dirk Van den Berg. Landscape, with cattle. *C.*
69. Flemish School. Shepherd and flock. *Panel.*
70. Rubens (*School of*). Portrait of a Farnese prince *Canvas.*
71. Teniers, *the Younger* (*School of*). Landscape, with buildings and peasants. *Canvas.*
72. Van Dyck (*School of*). Portrait of Ranuccio Farnese resting his right hand on a dog's head. *Canvas.*
73. Michael Mierevelt. Portrait of a young magistrate

wearing a rich collar and holding a roll of paper in his left hand. *Panel.*

74. JAN BOTH. Landscape, with a peasant-girl on horseback. Sunset. *Canvas.*

75. JAN VAN KESSEL. Still life. *Canvas.*

76. HEEMSKERCK. Interior of a cottage. Lamp-light. *Canvas.*

77. DAVID WINCKENBOOMS. Landscape, with St. Paul the Hermit and St. Anthony the Abbot. *Panel.*

78. FERDINAND BOL. Presumed portrait of the painter Stiwens. *Panel.*

79. JOHANN SPIELBERG. Portrait of a canoness. *Canvas.*

80. VAN DYCK (*School of*). Half-length of a richly dressed young lady. *Canvas.*

†81. TENIERS, *the Elder* (*School of*). Men drinking in a tavern. *Panel.*

82. J. MONPERT. The Holy Family resting. Landscape.

83. VAN DYCK. Portrait of the Princess d'Egmond. *Panel.*

84. JAN FYT. Game. *Canvas.*

85. JONSON VAN-CEULEN. Portrait of a magistrate. *C.*

86. JAN BOTH. Landscape, with a tower. Sunset. *C.*

87. JAN VAN KESSEL. Fruits and flowers. *Canvas.*

88. VAN DYCK (*School of*). Portrait of the wife of Ranuccio Farnese. *Canvas.*

89. SAMUEL WABASSEN. The Centaur carrying off Dejanira. A beautiful garden, with figures. *Panel.*

90. FLEMISH SCHOOL. Bridge over a river; Amsterdam in the distance. *Panel.*

91. WILHELM SCHELLINCKS (?). Hawking. *Canvas.*

92. J. JORDAENS (*School of*). Peasant with a large hat. *Canvas.*

93. GRUNDMANN. A saw-grinder. *Copper.*

94. THE SAME. A shoemaker. *Copper.*

95. THE SAME. A spinner. *Copper.*

96. F. SNEYDERS. Game. *Canvas.*

97. JAN SONS. The Agony in the garden. *Canvas.*

98. FLEMISH. Landscape, with river and buildings. *Canvas.*

SMALL BRONZES.

This collection of small bronzes, numbering some thirteen thousand specimens, nearly all found in Pompeii or Herculaneum, is the unique feature of the Naples Museum.

This department never fails to interest the passing visitor, while it is a mine of wealth to the antiquary, as it contains many perfect specimens of the everyday articles of personal use and ornament which eighteen centuries ago were connected with the public and private life of the Roman citizens.

All these articles, from the elaborate curule chair to the most common kitchen utensil, are designed and executed with an artistic grace which reaches the acme of perfection and elegance. Their number alone is sufficient to stock several museums, and such is the elegance of their form and the perfection of their execution that they are no doubt correctly attributed to Greek artists, who alone would be likely to carry their taste for ornament into such minute details.

The difference between the work of these Pompeian artists and that of the artificers of our utilitarian age is especially noticeable in these rooms. Everything in a Roman house displayed the master hand of the artist in an unaffected but quite unmistakeable manner; whereas our household chattels, being made to a pattern and in vast numbers, though they answer their purpose admirably, may justly be treated as being the production of a mechanical age, testifying rather to the skill of the artisan than to the taste of the artist.

The paintings on the walls are of no artistic merit. They represent records of the Farnese family; and battle scenes attributed to Borgognoni.

The asterisk (*) denotes the specimens illustrated in Signor Monaco's large work, and the dagger (†) other noteworthy objects.

Where a Latin word is given in italics, the reader will find an article on the subject in Smith's 'Dictionary of Antiquities.'

FIRST ROOM.

In the centre, close to the door, on an antique marble table,

*72983. *Economic Kitchener* or *Brazier*, in the shape of a rectangular fortress, with four towers at the angles. In the centre is a pan, in which the embers were laid, the fire being surrounded by a jacket of water contained in the square conduit which flows beneath the battlements. The water could be drawn off by a tap in one of the sides. Spits for roasting were laid across the embrasures. Thus the kitchener furnished hot water, and was adapted for all other culinary purposes, as well as for heating a room; while the steam from the water neutralized the noxious gases from the charcoal. Height, 12 in. × 25 in. broad each side. (*Herculaneum.*)

72984. A rectangular brazier, with four castors still in working order. (*Pompeii.*)

72985. Triclinium on five feet, on which the ancients reclined at meals. This one was made for only one person. The leather cushion, like all the others in this room, is modern, imitated from the antique, which can be done accurately from the impression made in the ashes. Length, 6 ft. Height, 1 ft. 4 in. (*Pompeii.*)

109831. Brazier with original ashes in it. (*Pompeii.*)

Upon a modern marble table,

*72986. Economic Kitchener, consisting of a covered cylindrical boiler, communicating with a hollow semicircle, provided with a tap to draw off the hot water. The fire within the semicircle heated the boiler, and the three swans upon it are constructed to carry a saucepan. Roasting could be carried on over the brazier in front. Height of boiler, 18 in.; diameter, 7 in. Brazier, 18 in. square. (*Pompeii.*) (Stabiae)

†72987. Bronze pedestal of a table formed of a rectangular column, surmounted by a bearded head of Bacchus bearing a cup with bracket, intended to support a marble table top. In front of the column a charming "Victory," with flowing robe and holding a martial trophy in her right hand, rests her feet upon a globe bearing a silver

crescent. Height of column, 33 in.; Victory, 13 in. (Nov. 29, 1864. *Pompeii.*)

111047. Folding table in bronze, with "*semisanto*" marble top. Stands on horses' hoofs and is decorated with horses' heads. The edge of this table is inlaid with silver. Height, 26 in.; width, 20 in. (Feb. 8, 1876. *Pompeii.*)

*72988. BISELLIUM adorned with superb ornamentation in copper. The obverse is decorated with two finely executed horses' heads, and two human heads with beards. The reverse shows the heads of two geese and two Medusæ. 3 ft. 4 in. × 1 ft. 4 in. (*Pompeii.*)

"The right of using this seat was granted as a mark of honour to distinguished persons by the magistrates and people in provincial towns. The word *bisellium* is not classical, but it occurs in inscriptions."—SMITH.

72989. Brazier damascened in copper. (*Pompeii.*)

*72990. LAVER (*aqua minarium*) for lustral water. The centre is inlaid with silver and red mastic. Diameter, 2 ft. 10 in., including the edge. (*Temple of Isis, Pompeii.*)

72991. BRAZIER. The obverse and reverse are adorned with Genii, head of Medusa, and two lions' masks. The feet are of griffins. (July 4, 1822. *Pompeii.*)

72992. BISELLIUM adorned with the heads of asses and of men, and designs in silver and copper. On the reverse the heads of geese and two masks. (*Pompeii.*)

72993. Small tripod on lions' claws for sacrifices. The edge is carefully worked. Height, 13 inches. (*H.*)

72994. FOLDING TABLE. The edging which secures the marble and the four legs with lions' feet are inlaid with silver sprays. These legs have on the upper parts acanthus leaves, from which young Satyrs are emerging, each one holding a rabbit under his arm. (*Pompeii.*)

UNDER GLASS ON A POMPEIAN MOSAIC TABLE,

*72995. SACRIFICIAL TRIPOD, of beautiful execution. Its three lion-footed legs are capped by a seated Sphinx and adorned with beautiful arabesques and bearded heads of Jupiter Ammon. The legs are braced together by elegant sprays of lotus flowers. The basin is adorned with festoons and the skulls of bulls,—emblems which remind us that the tripod was destined to receive the blood of victims while vows were being made. Height, 3 ft. Side of tripod, 21½ inches. Height of basin, 3½ inches. Many

guide-books assign this tripod to the Temple of Isis. It was, in fact, found at Herculaneum.

72997. Double iron ring used as stocks. (Lock missing.) Diameter, 2 ft. (*Pompeii.*)

*72998. STOCKS found in the barracks at Pompeii (Acts xvi. 24). Each partition confined the ankle of a prisoner, who was accordingly forced to sit or lie upon the ground. These stocks would secure twenty prisoners, and the extremity of the sliding bar was fastened with a lock. From the nail-holes in the cross-irons we see that the structure was fixed to the floor of the gaol. Four skeletons were found fixed in this terrible instrument, the suddenness of the calamity not permitting of their release. Length, 7 ft. 4 in. (*Pompeii.*)

†111090. Small CHAIR with back; the only specimen yet discovered of its kind. The woodwork is modern, but copied from the carbonised remains of the ancient wood. Height, 1 ft. 9 in.; back, 9 in.; width, 1 ft 3 in. (February 1876. *Pompeii.*)

UNDER GLASS ON A POMPEIAN MOSAIC TABLE,

*73000. CANDELABRUM formed of a decorated Corinthian column, bearing on the obverse a tragic mask, and on the reverse a "*bucranium*," or skull of a bull. Four branches issue from the top of the column, from which four handsome double-wick lamps hang by four stranded chains. These lamps were not found with the candelabrum and do not belong to it, but they are of fine workmanship. The one decorated with the head of an elephant, and suspended by two dolphins, is unique. Standing upon the left angle of the base upon the elaborate clusters of vine-leaves inlaid in silver, we observe a fine group composed of Acratus (a genius of Bacchus) mounted on a panther, the *rhyton* in his hand, and opposite to him a small altar, upon which burns the sacred fire. Height, 4 ft. 1 in. (*House of Diomede, Pompeii.*)

73003 and 73007. Two baths, the only bronze ones yet discovered. One has a plug-hole in the corner to let off the water and four fluted handles.

†73005. GREAT BRAZIER for use in the public baths, found in the *tepidarium* of the baths near the Temple of Fortune at Pompeii. Its object was to raise the chamber to a gentle temperature, thus preparing the bather for the hotter chamber. On one side we observe a cow in

relief and the words "M. Nicidius P." (*M. Nicidius posuit*), denoting probably that it was his gift. A precisely similar brazier stands in the public baths at Pompeii. Height, 2 ft. 1 in.; length, 8 ft.; width, 2 ft. 9 in.

BEHIND THE BRAZIER,

73017. Long four-legged bench from the public baths. (*Pompeii.*)

SIX CANDELABRA, adapted to a single lamp. They are telescopic, and constructed to take to pieces in a very ingenious and simple manner. (*Pompeii.*)

Sundry braziers and small altars (square and circular), almost all of them ornamented with carving or reliefs. (*Pompeii* and *Herculaneum.*)

73016. Iron STOVE, oxidised by *lapilli*. This stove has places for two saucepans, and the bottom is of fire-brick. (*Pompeii.*)

IN THE CENTRE, IMMEDIATELY BEHIND THE *Triclinium*,

*73018. CYLINDRICAL STOVE (*calidarium*), of exquisite beauty. It stands on three lions' feet and has four handles, of which two are fastened to the sides by models of human hands. On the upper part are two handles, each of them formed by two wrestlers, whose exertions are portrayed with wonderful realism. The lid is surmounted by a Cupid astride of a dolphin, holding a lyre in his right hand. The interior of this stove is of very peculiar construction, the upper part being a boiler which communicates with the firebars beneath, which are hollow. Two comic masks at the back of the stove form uptakes for the fire, while a third over the stove door communicates with the boiler, and probably was originally furnished with a tap. Height, 3 ft. 6 in.; diameter, 14 in. (May 1863. *Pompeii.*)

This stove stands on

73019. A round marble table, which served as the base of a fountain. The water flowed away through the lions' masks on the edge. (*Herculaneum.*)

73020–1–2. THREE SAFES. All found empty. The centre one, which is of iron, is the finest. Its obverse is adorned with bronze nails and two busts of Diana in relief; between them the head of a wild boar. Beneath, two busts of Genii of Bacchus, and the mask of a Bacchante.

An elegant handle served to raise the lid of this beautiful safe. Height, 36 in.; length, 41 in.; width, 23 in. Found in a room to the right of the *tablinum* of the house of C. Vibius with the bedsteads (see next room) 1867. (*P.*)

The safe to the left is also of iron. The obverse is covered with bronze panels framed in iron cornices. This is the only safe with a keyhole, and beneath the keyhole is an image of Jupiter in bas-relief upon a pedestal, and a priestess pouring a libation upon an adjacent altar. (1864. *Pompeii.*)

The third safe is entirely of iron. On its obverse are the six following busts in relief:—Minerva, Mercury, Bacchus, Juno, Apollo, Diana, and (on the top of the lid) Jupiter. (1869. *Pompeii.*)

Immediately below the three safes, stand

*109983 and 111764. Two Lectisternia, used by the ancients for the Penates and the sacred vessels. They stand on four feet, and their edges are inlaid with waving designs in silver and Greek patterns. The woodwork painted red is a restoration from the old carbonised wood which was found upon them. Height, 14 in.; length, 3 ft. 3 in.; width, 13 in. Found January 1874, at Pompeii.

11232. Bronze fragments of a bedstead, standing between the two Lectisternia, put up on a short frame merely for purposes of exhibition. (1877. *Pompeii.*)

On a round marble table,

†109697. Bell-shaped vase, on a quadrangular base. This vase is one of the finest in the collection, especially remarkable for its two handles. These rise above the edge and rest on miniature acanthus leaves, and, curving back gracefully, cling to the sides of the vase with leaf-like ornaments. In the centre of these leaves is a superb mask of Medusa, with silver eyes. The chin of the Medusa rests upon two Chimœras. Height, including base, 2 ft. 2 in.; diameter, 16½ in. (1873. *Pompeii.*)

Surrounding the room, and close against the Cabinets,

A large number of candelabra for single lamps. They are nearly all different, and many of them are very beautiful. (*Pompeii* and *Herculaneum.*)

On the top of the Cabinets,

Sundry kettles and amphoræ. (*Pompeii* and *H.*)

NEAR THE ENTRANCE DOOR, ON THE RIGHT,

†Four magnificent VASES. Observe especially the one nearest the door, the handles of which are formed by figures of gladiators. These figures are especially interesting, as they wear the spiral bronze wire anklets and gauntlets (see next room, Cabinet XXXXV.) with which the gladiators protected their arms and legs.

Observe next to this vase a candelabrum, with lamp fitted to slide up and down the staff. This specimen is unique.

CABINET No. I., TO THE LEFT ON ENTERING,

68747 *et seq.* Bronze baskets of very elegant form. Their folding handles are still in working order (see No. 4994, p. 67).

BELOW,

68788 *et seq.* SCOOPS with elegant handles, probably for taking up grain. Decorated with parrots and other birds. (*Herculaneum* and *Pompeii.*)

109715. Candelabrum in the corner of three serpents.

CABINET No. II.,

68808 *et seq.* Ten garden stools. (*Pompeii* and *H.*)

AMONG THEM,

†110673. A small SERPENT, on a miniature altar, with a gold necklace. Probably intended for family worship. (1875. *Pompeii.*)

68823 *et seq.* Twenty-two small pans, with spouts and nozzles. (*P. and H.*)

68843–7. Five flattened globular water-bottles, of the same shape as European soldiers use now. (*Pompeii.*)

CABINET No. III.,

*68853. PAILS (*hydriæ*). These water buckets are richly inlaid with arabesques and animals in silver and copper. Two have a double handle, which when at rest forms a rim to the pail.

On the handle of No. 68854 the words "Cornelia S. Chelidonis" are engraved. (*Pompeii* and *Herculaneum.*)

CABINET No. IV.,

68937 *et seq.* JUGS similar to those now used in Italy for oil. From a specimen which was found upon a trivet, and is in the next room, we learn that these were put on the fire. (*Pompeii* and *Herculaneum.*)

CABINET NO. V.,

A large number of JUGS, with three lips and one handle, of highly artistic form. Observe Nos. 69044 to 69048. These jugs were for table use. (*Pompeii* and *Herculaneum.*)

69049. Similar JUG, with ram's head and Medusa inlaid in silver. (*Stabia.*)

BELOW,

Twelve libation cups, with single lip and handle. Note †69085 as being of very remarkable form. The handle is joined to the cup by the demi-bust of a woman holding fruits. A Syren issues from the edge. Unfortunately this specimen has been very much damaged by the action of the lava.

69086. CUP without handles, formed in the shape of a beautiful female head, with tiara, eyes, and necklace in silver. (*Borgia.*)

†69087. LIBATION CUP, of very beautiful execution. The edge is surmounted by an eagle with its wings spread out. The handle is formed by a swan. (*Nocera.*)

OUTSIDE, ON A COLUMN UNDER GLASS,

†69089. Libation CUP, of oblong shape. This is quite a unique specimen. On the handle we observe a man and four horses plated in silver. (*Ruvo.*)

CABINET NO. VI.,

Several JUGS with one handle. Observe those called "*a petto d'oca*"—that is, "*goose-breasted;*" especially

*69167. MILK-JUG, of elegant form. On its rim are two goats, showing probably that it was intended to contain milk. (*Herculaneum.*)

69168. Another JUG, of the same shape. The body of the jug is ornamented; the handle forms the perch of a parrot. (*Pompeii.*)

69169. Similar JUG, with elegant sprays in bas-relief and having a panther for its handle. (*Pompeii.*)

69171. JUG remarkable for its handle, at the bottom of which is a female mask with silver eyes, and on the top the bust of a nude female issuing from the jug, and leaning her hands on the backs of two greyhounds. (1866. *P.*)

†69174. LIBATION CUP (*rhyton*), representing the head of a stag with silver eyes. The mouth being partly open

allowed the liquid to flow out. Examples of the use of this vessel will be seen in the frescoes downstairs. (*H.*)

CABINET No. VII.,

Observe Nos. 69315 to 69322.

69318. A JUG, which deserves special notice. It is ornamented with two griffins resting their claws upon an urn; the whole is artistically chased. (*Pompeii.*)

CABINETS VIII. TO XI. (SECOND CORNER OF THE ROOM),

Large number of vases, which to judge by the ornaments on their handles were probably used for wine and other household purposes.

The handles are specially beautiful, and an endless variety of elegant form is displayed in their construction. (*Pompeii* and *Herculaneum.*)

CABINETS XII. TO XIV.,

Two-handled ewers for household purposes. (*Pompeii* and *Herculaneum.*)

Cinerary Urns, made of lead. (*Pompeii.*)

CABINETS XV. AND XVI. (THIRD CORNER OF THE ROOM),

FOUNTAIN JETS AND SPRAYS.

69762 *et seq.* Ten tiger heads for fountains. (*Herculaneum.*)

†69782. The head of a ram of fine workmanship, from a fountain. (*Herculaneum.*)

69784–9. A PEACOCK with spreading tail; a column capped with three dolphins; a pine-cone; a serpent and a cylindrical vase with jet, all forming a group for a fountain.

These specimens are set up on wood to show their exact position as found. (1853. *Pompeii.*)

69791–3. Fragments of a small TANK, which was fitted with a very fine rose for producing a cascade to simulate rain. (*Pompeii.*)

69795. BASIN, with a very finely executed lion in the centre. The water flowed through his open mouth. (18th March, 1861. *Pompeii.*)

69799 *et seq.* Thirty-two taps and a lead pipe. (*P.*)

79838 *et seq.* Four GRATINGS made of perforated lead for gutters. (*Pompeii.*)

CABINET No. XVI.,

Several oblong pans. (*Pompeii.*)

In front of the window,

*73153. Curule chair (*sella curulis*), made to fold. Its four crossed legs are fastened by two nails with large heads. (*Herculaneum.*)

In early times the honour of the *Curule chair* was due only to the kings of Rome. Subsequently, the privilege of its use was allowed to Consuls, Prætors, and Ædiles, Curules of the Republic.

First glazed table, No. XXVIII.,

One hundred and forty-three vase handles, finely executed and adorned with heads and arabesques.

72578 to 72581. These four are in the style known as "*a voluta.*" They are cunningly entwined and finish into small acanthus leaves. (*Pompeii.*)

72582–3. Two serpentine handles, each serpent holding a cockchafer in his mouth.

72591. Handle representing in bas-relief a cross-legged Faun, playing the pan-pipe; and above, the bust of a woman with her hands on the necks of two dogs.

†72592. Very fine handle, representing a Phrygian with a pair of shoes on, and his feet crossed. He stands on the mask of a bearded man.

72594. Handle. The point of contact with the vase represents in bas-relief a woman extracting a thorn from the right foot of a man. (*Borgia.*)

†72600. Superb Handle, the gem of the collection, adorned with arabesques and inlaid in silver, with a head of Medusa of exquisite finish. (*Herculaneum.*)

72637. Fine Handle. The point of contact with the vase represents the bust of Apollo holding the lyre and the *plectrum*. Below, a swan with spreading wings. (*P.*)

Next table, No. XXIX.,

72722–3. Two legs of a table, with lions' claws, each representing an armless Sphinx issuing from three leaves. (*Pompeii.*)

72727 *et seq.* Four legs of a table, with greyhound claws. (*Pompeii.*)

Cabinet No. XVII.,

BATHING REQUISITES.

*Strigils (*strigilis*), used by the ancients after gymnastic exercises and vapour baths to scrape off the perspiration and the ointments.

*69962–3. On an antique ring are strung two strigils (the best in the collection), the handles representing busts of Diana and Hercules. (*Pompeii.*)

69904. Complete apparatus for Roman bath, consisting of an opening ring upon which are strung four strigils, one *patera* or shallow saucer with handle for mixing the ointments in, and one ointment pot. (*Pompeii.*)

Sundry small pots (*guttus* or *unguentarium*) in bronze or alabaster, for containing perfumed ointments. (*P.* and *H.*)

Pliny tells us that the alabaster pots were preferable, and we may infer that they were used for the more costly ointments. These were hermetically sealed, and the expression "she brake the box" (Mark xiv. 3) may probably mean "she brake open the box."

Cylindrical vase in ivory, covered with Bacchanalian figures. (*Lacedonia.*)

Below,

Ornamental bronze claws for furniture. Sundry strigils.

70127 *et seq.* Several small pans, thought by some to have been used for horseshoes, as somewhat similar horseshoes are used in some parts of Greece. In our opinion this could not have been the case, as the nailholes are seen to be all round them, which would involve driving the nails into the frog of the foot. Besides, the reverse is decorated with a bas-relief. (*P.* and *H.*)

Cabinets XVIII. to XX.,

LOCKS AND KEYS.

70981 *et seq.* Long borders inlaid with silver, serving as horizontals for bedsteads. (*Pompeii.*)

Locks in bronze and iron. Some have keys belonging to them. (*P.* and *H.*)

Sundry keys of all sizes, some of which are very complicated. (*P.* and *H.*)

†71401. Iron key, carefully made and inlaid in silver. It was found upon one of the skeletons of the family of *Diomede*, in the cellar of his house at Pompeii.

71392 *et seq.* Bolts of locks. (*Pompeii.*)

71465. Iron skeleton key. (*Pompeii.*)

Sundry hinges. (*Pompeii* and *Herculaneum.*)

Below,

71629 and 71630. Two large hinges from one of the

city gates of Pompeii. Similar hinges were some years ago shown to a celebrated Neapolitan antiquary (as a new invention) at Woolwich Arsenal, to his great amusement.

GLAZED TABLE, No. XXX.,

Ornaments for doors and furniture, including tragic and comic masks and busts; heads of lions, horses, and other animals, with movable rings passed through their mouths. (*Pompeii* and *Herculaneum.*)

†72822 and 4. Rectangular panels on which are bas-reliefs of a Centaur playing the lyre and a female Centaur playing the double flute. Very fine. (*Pompeii.*)

72823. VENUS seated by Bacchus, accompanied by Silenus. A fine bas-relief, intended for a safe. (*Pompeii.*)

GLAZED TABLE, No. XXXI.,

72898 *et seq.* HANDLES for vases, formed of two dolphins. (*Pompeii.*)

Other handles ending in foliage and human hands. (*Pompeii* and *Herculaneum.*)

STATUETTES serving as handles for vases.

†72960. A female figure of wonderful expression, resting her feet on a serpent and supporting on her head an architrave to which the vase was fitted.

72963. KNOCKER of a door, representing in *alto-rilievo* the bust of Diana armed with a quiver. (*Pompeii.*)

†72966–7. Four KNOCKERS with movable rings. These represent in bas-relief superb heads of Medusa with silver eyes, and the two larger ones with silver teeth. (1870. *Pompeii.*)

> The work of these specimens, and especially of the two centre ones, is exquisite. Alone, they prove the high perfection of ancient art.

72970. Door knocker (ring lost), representing in bas-relief the head of a woman, with fine expression and mouth partly open. (*Pompeii.*)

72972. Pretty furniture ornament, representing a Cupid seated between the tails of two sea-horses. (*Herculaneum.*)

†72981. Large HANDLE for furniture, with winged Genii in bas-relief, having their heads pillowed on their entwined arms, and (on the sides) two Tritons with cuirasses in a striking attitude. This specimen is in the Etruscan style. (*Borgia.*)

IN FRONT OF THE WINDOW,

†73152. CURULE CHAIR (*sella curulis*), made to fold, with remains of gilding still discernible. It was originally mounted in ivory, which has been replaced by wood. (*P.*)

(The original ivory is exhibited in fragments in the next room, Glazed Table LXVII.)

CABINET XXI. (LAST CORNER OF THE ROOM),

IRON TOOLS.

71700 *et seq.* Scythes, sickles, bill-hooks, knives. (*P.* and *H.*)

71733 *et seq.* Rakes and forks with two and three teeth, four ploughshares, spades as used in Naples now, and trowels for gardening. (Pompeii and Herculaneum).

CABINET No. XXII.,

Carding combs, long shovel, large spring shears; shears of this form still used in silk factories. (1877. *Pompeii.*)

Sundry smaller shears, blacksmiths' cutters and pincers, axes and hatchets (*securis*, *ascia*); soldering iron, claws for drawing nails, pickaxes, wedges, and hammers for chipping pavements. (Pompeii and Herculaneum).

CABINET No. XXIII.

Hammers for carpenters and masons. (P.).

†71875. KEY for raising heavy blocks of stone (as used now), compasses, callipers, masons' trowels, turnery tools, centre-bits, scalpels, planes, saws, anvils, a large whetstone.

CABINET No. XXIV.,

LAMPS AND LANTERNS.

72067. LANTERN glazed with talc, bearing on the top the words "Tiburti Catus S." This lantern was found near the skeletons in the cellar of the House of Diomede at Pompeii.

72166. DOUBLE-WICK lamp, bearing inscription "D. Iuni Proquli." (*Pompeii.*)

72172. SINGLE LAMP, adapted either to hang or carry, fitted with a chain to which the lid is attached. A small mouse on the spout is about to gnaw the wick.

The mouse was sacred to Vulcan, and perhaps this lamp hung before his shrine. (*Pompeii.*)

†72180. Magnificent treble-wick LAMP, fitted with three exquisite double-stranded chains to hang it by; a fourth chain holds the lid of the reservoir. This lamp is adorned with four heads issuing from garlands. (*Pompeii.*)

72181. Large treble-wick LAMP. Instead of a cover it has a handsome urn over the reservoir which contains the oil. This lamp is unique in point of form, and is adorned with festoons and three masks. (*Pompeii.*)

72187. Single LAMP. A horse's head upon the handle. The original wick is visible and in perfect preservation. (*Pompeii.*)

Sundry CANDELABRA for single lamps. (*P.* and *H.*)

CABINET No. XXV.,

72190. CANDELABRUM in the form of a cup, for a single lamp.

72191. CANDELABRUM formed of a fluted column, with four boughs to carry hanging lamps.

72192–3. Two pretty CANDELABRA (like modern candlesticks), with triangular feet, the top representing a lotus flower, and having in the centre a small hollow spray for a wick. (*Pompeii.*)

72195. CANDELABRUM formed of a fluted column capped by a small vase, from which issue three branches which support as many lamps.

Upon the plinth an octagonal pedestal, upon which is a globe. This plinth is richly decorated and inlaid with silver. (*Pompeii.*)

CABINET No. XXVI.,

72198. Treble-wick circular LAMP. The lid, which also forms a handle, is surmounted by the figure of a Harpy, in Etruscan style. (*Pompeii.*)

72199. Drunken SILENUS. His movement and the gestures of his hands lead us to infer that he proposes to dance. (*Nemo saltat sobrius.*) Behind him, a parrot on a bough which carries two lamps. (*Pompeii.*)

72202–3. PHRYGIAN figure on one knee. Behind him, the stump of a tree with a lamp upon it. (*Pompeii.*)

†72206. LAMP-STAND. Drunken Silenus, seated on a rock, pouring wine from a wineskin which he holds in his left hand. Behind him, a stump to carry two lamps. (*Pompeii.*)

72209. LAMP-STAND. Silenus with a basket on his head. Behind him, a stump bearing a cup to carry a lamp. (August 17, 1876. *Pompeii.*)

72279. DOUBLE-WICK LAMP (*dimyxos*). The handle is

72246 and 72250. Two lamps with three wicks et-
72251. – –

ornamented with an acanthus. The lid represents a Satyr seated on a stump, holding a pan-pipe in his left hand; one of the original wicks is in its place. (Feb. 21, 1868. *Pompeii.*)

72280. Fine LAMP, with two wicks adorned with beautiful sprays. The lid bears a Silenus standing upright. (*Pompeii.*)

†72291. Handsome small CANDELABRUM, fitted to be carried or hung by the chains attached to it. It represents Cupid astride on a dolphin, which is about to devour a polypus issuing from a shell. A wonderful work of art, for the harmony of the grouping and the expression of the Cupid, who betrays alarm at what is passing beneath him. (*House of Marcus Lucretius, Pompeii.*)

110674. Single LAMP, representing a goose with moveable neck. (*Pompeii.*)

72292. Small SILENUS, holding a bowl which could be used as a lamp. The pose of this figure is admirable. (*P.*)

†72298. NIGHT-LIGHT in a saucer. The lid is perforated to subdue the light. (*Stabia.*)

CABINET NO. XXVII.,

72226. CANDELABRUM in the form of the trunk of a tree. From the boughs are suspended three lamps, of which two are in the shape of snails. (June 13, 1772. *Pompeii.*)

72231. CANDELABRUM in the form of a tree, the boughs supporting five double-wick lamps. (*Herculaneum.*)

72333. Bronze FISH, perhaps a dolphin, constructed as a lamp. The wick passed through the creature's mouth. On the back, the feet of a statuette which is lost. (*P.*)

†72336. Portable lamp with one wick and long folding handle. (*Stabia.*)

END OF FIRST ROOM.

SECOND ROOM.

In the centre of this room stands a cork model of the excavations of Pompeii, on the scale of 1 to 100. It is extremely accurate, and well worthy of attention, as giving a bird's-eye view of the city, such as can be obtained in no other situation.

The wooden balustrade shows the perimeter of the city,

and represents the outline of the ancient ramparts, while the part painted green shows what yet remains to be excavated.

The amphitheatre, which was capable of holding 12,800 people, was situated either at one of the extremities of the town as shown on the model, or perhaps without the walls.

The extent of the city is estimated at about one hundred and forty acres, and the part excavated may be taken at about fifty acres, leaving ninety acres still buried beneath a mass of volcanic ash about twenty feet deep, which has been cultivated and even built upon for centuries. The length of the excavated portion is about six hundred yards, and the circuit of the city two miles.

If the visitor stands opposite to the windows of the room at the left end of the model, he will have the Porta Marina of Pompeii, by which we now enter the ruins, opposite to him. Entering by that gate, he sees the *Basilica* or Law Court on his right hand, the Temple of Venus opposite on his left—both touching the large open space which was the ancient Forum, and which had (in common with all the public buildings) a colonnade running round it. At the further end of the Forum was the Temple of Jupiter, and beyond it on the right that of Fortune, and, on the left, one of the public baths, easily distinguished by its dome and roofs, which are still standing. Returning to the Forum, we see on the right the Pantheon, recognised by the pedestals of the statues, which stand in a group in the court. Next to that, the *Curia Senatorum* or "Town Hall." Then the Temple of Mercury, and, adjoining this, the Exchange, where the statue of Eumachia which was erected by the Fullers can be recognised in the model.

Leaving the Forum by the broad "Street of Abundance," which runs right across the city, we come to the principal public baths, and on the extreme right of the spectator the Temple of Isis, the two theatres, the triangular Forum, and the barracks (*ludi Gladiatorii*).

The gate leading to the "Street of the Tombs" is on the spectator's left, and at the point nearest to the window. The House of Diomede and the Street of the Tombs being outside the walls, are not represented on the model.

Against the balustrade of the Model,

Twelve circular leaden tanks for the *impluvia* of houses, found in the courtyards. They were lime-washed to purify the rain-water. One of them has a bronze tap. (*P.*)

SAUCEPANS, PATERÆ, &c.

On the left, Cabinets XXXII. and XXXIII.,

Saucepans, of which many are lined with silver; some bear their maker's name.

7233. A saucepan as found at Herculaneum, completely full of lava and encrusted with ash.

Cabinets XXXIV. and XXXV.,

Sundry Pateræ (or bowls for containing libations). They are of the shape of a deep saucer, with a handle ending generally in the head of a ram or a swan. Observe Nos. 73439, 73440, 73455, and 73484. These are handsomely worked and inlaid with silver. (*Pompeii* and *Herculaneum.*)

Cabinet XXXVI. (*among a number of two-handled basins*),

73511. Bas-relief in silver of Æthra showing her son Theseus the sword that his father Ægeus had hidden under a rock. (*Herculaneum.*)

> Ægeus, king of Athens, promised to acknowledge his son Theseus as soon as he could lift this rock and bear away the sword. This he did, and came to Athens, to find his father living with Medea, who forthwith attempted to poison him. His father having identified him by the sword, sent him to Crete to slay the Minotaur, and on his return he forgot to hoist white sails as arranged; and Ægeus, seeing black sails, threw himself into the sea, which was called Ægean after him.

Cabinet XXXVII.,

73535. Basin. Two figures in bas-relief, one dancing. (*Herculaneum.*)

73549. Basin on a tripod with ornate border. The handles are lions, and the sides bear four serpents. (*P.*)

Cabinet XXXVIV.,

73613. Basin with a bas-relief of a woman fashioning a trophy, and Hercules with his club standing by. (*H.*)

Cabinet XXXXIV.,

Ladles (*cyathus* and *simpulum*) used for dipping into vases. (*Pompeii* and *Herculaneum.*)

Cabinet XXXXV. (second corner of the room),

73838–73863. Twenty-six funnels. (*P.* and *H.*)

73879-80-81. Three round stoves. The first has a lid whose handle is formed by a statuette of a slave seated, with his hands tied behind him; between them he holds a ring, fastened to a bronze chain. (*Pompeii.*)

*73882. URN (*authepsa*), with two handles and lions' feet. Inside, a vertical cylinder for live charcoal, with perforations below for draught. Round this cylinder lay the hot spiced wine (*calida*), which was drawn off by a tap in the front, placed high up to prevent the sediment choking it. On the right, a cup or conduit by which the vessel might be filled without taking off the lid. Inside was a false lid, which closed the whole urn except the mouth of the furnace, thus preventing the ash from polluting the liquid.

This beautiful urn is decorated with designs, and is similar to the Russian *Samovar* and the old-fashioned English tea-urn. (*Pompeii.*)

111048. Another elegant URN, found February 8, 1876. It stands on three lions' feet, and is ornamented with three female masks. The tap represents Cupid astride on a dolphin. (*Pompeii.*)

BELOW,

73886 *et seq.* FEET for vases. (*P.* and *H.*)

73937. Bronze RING for slaves, bearing the inscription: "Servus sum, tene quia fugio" (*I am a slave; hold me lest I escape*).

73940. Large SERPENT in gilt bronze. Possibly the arm of a chair. (*Borgia.*)

73934. MANACLES for slaves.

SPIRAL GAUNTLETS in bronze, which gladiators wore as a protection for their arms and legs.

BONES of a child, round which a long bronze wire is twisted. (*Found in a tomb at Sant' Angelo, near Capua.*)

CABINET XXXXVI.,

ARTICLES USED IN SACRIFICES.

73945 *et seq.* Four portable ALTARS on three legs, supporting a disc which received the blood of victims. (*Pompeii.*)

†74021-2-3. FLESH-HOOKS (*harpago*) for taking boiled meat out of the caldron (see Exodus xxvii. 3, 1 Sam. ii.

13, 14; Aristoph. Vesp. 1152). They were fitted with wooden handles. There are four similar specimens in the British Museum. (*Canino.*)

73996 *et seq.* Small ALTARS for incense. Very fine. (*Pompeii* and *Herculaneum.*)

73983 *et seq.* Censers (*turibula*), with chains and spoons for incense, not to be confounded with the Jewish censer, which seems, like the modern ones, to have been portable and waved in the air. (*Pompeii* and *Herculaneum.*)

74002. Handle of SPRINKLER, for scattering lustral water. Found in the laver in the Temple of Isis. The hair is modern, but restored from a bas-relief found at Rome. (*P.*)

74003 *et seq. Mensæ* for the Augurs (*aruspica*). They are in the shape of a stool. Upon them lie the instruments (*lingulæ*) which were used to examine the entrails of the victims for the purposes of pretended prophecy. (*P.*)

BELOW,

Bronze letters for shop-fronts. (*Pompeii.*)

BEDSTEADS.

†78614. Three BEDSTEADS. Two have heads to them. The wooden part painted red is a restoration; the original wood was walnut.

The obverse of these bedsteads is richly inlaid with silver and decorated with a *genius* in relief holding a rabbit, which he is feeding with grapes (much injured). On the reverse is a goose's head. Height, 18 in.; head, $20\frac{1}{4}$ in.; length, 7 ft. 7 in.; width, 4 ft. (*Pompeii.*)

Notice the old-fashioned "*trundle-bed*" beneath the centre bedstead. Found in 1868, in the house of Vibius at Pompeii.

In the garden of this house is a well twenty-five metres in depth, which still contains water. This water corresponds exactly to the height of Pompeii above the sea-level.

78613. Small round table. The three legs represent greyhounds jumping up. (*Pompeii.*)

UPON THIS TABLE IS PLACED,

†78673. Two-handled ewer of very remarkable construction, supported on three Sphinxes with lions' claws, and intended for heating water. The fire lay on a grating of hollow tubes at the bottom. The water circulated through these tubes, and was heated in the jacket, which

surrounded the coals in the centre of the vase, exactly on the principle of modern tubular boilers. (*Pompeii.*)

WEIGHTS AND MEASURES.

CABINET XXXXVII.,

Eighteen STEELYARDS and SCALES, complete.

All the scale-pans are ornamented and held up by chains of beautiful workmanship. A sliding ring upon the chains secured the goods in the pan while they were being weighed. The sliding weight on the beam of the steelyards represents the reigning Emperor. The beams are graduated with numbers, from I. to XIII. and a half on the obverse, and from X. to XXXX. on the reverse, to weigh heavier goods.

74039. The sixth scale from the visitor's left bears the inscription (in dotted lines): "TI. CLAUD. CÆS. ÆIIII. VITEL. III. COS. EXACTA. III. TIC. CURA. AEDIL.;" meaning that this balance was stamped at the Capitol in the reign of the Emperor Claudius. The sliding weight represents this Emperor. (*Pompeii.*)

CABINET IL.,

†74056. Under the hook from which this specimen hangs we read the inscription, "IMP. VESP. AUG. IIX. T. IMP. AUG. F. VI. COS. EXACTA. IN CAPITO(*lio*);" that is to say, that it was stamped in the Capitol under the eighth consulate of the Emperor Vespasian, and under the sixth of Titus, which corresponds to A.D. 77, two years only before the destruction of Pompeii. The weight represents the bust of Vespasian. (*Pompeii.*)

74062. Steelyards fitted with hooks instead of pans, to hold the goods to be weighed. (*Pompeii.*)

74084. Very small scales. In the place of one of the pans is a coin of the Emperor Augustus. (*Pompeii.*)

74165. Ingenious machine for weighing liquids. It is in the form of a saucepan, and was suspended by the hook and chain. The liquid to be weighed was then put in the pan, and the equilibrium was adjusted by means of weights fastened to the ring beneath, and by shifting the position of the hook-chain along the graduated slot, which bears the symbols: | ∴∴ | ⁘ | ∴ | IV : ≣ | · | ·XI· | ∵XI· | (*Pompeii.*)

Sundry round weights in black basalt (*nefritica*), marked in Roman figures.

We subjoin a table of these weights.

ROUND WEIGHTS IN BLACK STONE (*nefritica*).

74179.	Weight	marked	XX,	equal to	kilos.	6,460,40
74180.	,,	,,	X,	,,	,,	3,404,10
74181.	,,	,,	X,	,,	,,	3,249,60

This last bears the inscription: L. ATILIUS FIILIX MAG. MAR D. S. D.

74182.	Weight	marked	X,	equal to	kilos.	3,232,30
74183.	,,	,,	X,	,,	,,	3,226,70
74184.	,,	,,	X,	,,	,,	3,224,00
74185.	,,	,,	X,	,,	,,	3,223,25
74186.	,,	,,	X,	,,	,,	3,222,70
74187.	,,	,,	X,	,,	,,	3,123,60
74188.	,,	,,		,,	,,	3,290,90
74189.	,,	,,	V,	,,	,,	1,619,35
74190.	,,	,,	V,	,,	,,	1,616,55
74191.	,,	,,	V,	,,	,,	1,616,20
74192.	,,	,,	V,	,,	,,	1,612,00
74193.	,,	,,	V,	,,	,,	1,608,70
74194.	,,	,,		,,	,,	1,605,40
74195.	,,	,,		,,	,,	1,590,70
74196.	,,	,,	V,	,,	,,	1,414,50

74213. This weight bears the inscription: EX AUCTO(*ritate*) IUNI RUSTICI.

74280 to 74290. Eleven round weights in bronze, marked with silver numerals, X, V, III, II, I, S or "*semis*" (half), for the pounds, and :: ∵ : . S for fractions of pounds.

GLANDULAR BRONZE WEIGHTS.

74295.	Weight	marked	V,	equal to	kilos.	1,668,50
74296.	,,	,,		,,	,,	1,653,70
74297.	,,	,,	III,	,,	,,	1,031,50
74298.	,,	,,	II,	,,	,,	0,658,60
74299.	,,	,,		,,	,,	0,339,40
74300.	,,	— S (*semis*)		,,	,,	0,153,45
74301.	,,	— ∵		,,	,,	0,088,65
74302.	,,	— :		,,	,,	0,084,20
74303.	,,	— .		,,	,,	0,034,10

74307. Bronze WEIGHT, in the shape of a fish. Equal to kilos. 0·63780.

74308 to 74313. Six bronze WEIGHTS, in the shape of goats, probably used for weighing goats' meat. These are marked P.X, P.V, P.III, P.II, P.I.

The last but one bears the inscription, STALLI FELIC. (Oct. 14th, 1863. *Pompeii.*)

Nest of bronze weights, in the shape of mortars. The largest answers to the *decempondium*, and is equal to kilos. 3·04380.

74315.	Equal to kilos.	1,631,40
74316.	„ „	0,984,40
74317.	„ „	0,162,20
74318.	„ „	0,108,00
74319.	„ „	0,081,35
74320.	„ „	0,054,20

74390 to 74393. Four large weights, bearing the shape of the meat they were used for; a PIG, bearing the initials P.C (one hundred pounds); a CHEESE, and two huge KNUCKLE-BONES. (*Pompeii.*)

Smaller leaden weights, bearing the word "EME" on one side and "HABEBIS" on the other—"*Buy, and you shall have.*"

74582 *et seq.* Measures for oil. They bear an olive on the handles. (*Pompeii.*)

74599. Measure for liquids,—the *congius* spoken of by Pliny. A long-necked vase without handle, bearing the inscription: IMP. CAESARE VESPAS. VI. T. CAES. AUG. F. IIII COS. MENSURAE EXACTAE IN CAPITOLIO P. X.—"measure of the weight of ten pounds, gauged at the Capitol in the sixth consulate of the Emperor Cæsar Vespasian and the fourth of his son Titus Augustus Cæsar." (*Borgia.*)

74600–1. MEASURES for dry goods. Their capacity was settled by the triangular crosspieces. Inscription: "D. D. P. P. HERC." (*Pompeii.*)

OUTSIDE THE CABINET,

74602. Dry measure. (The wood is a restoration.) (*P.*)

CABINETS L. AND LI.,

Sundry kitchen utensils. (*Pompeii* and *Herculaneum.*)

SCULPTOR'S INSTRUMENTS.

GLAZED TABLE LXI.,

76657 to 76667. Plummets. (*P.* and *H.*)

76670 *et seq.* Sundry pairs of compasses. (*P.* and *H.*)

76684. Reducing compasses. (*Pompeii.*)
76690 *et seq.* Linear measures. (*P.*)
76689. Square. (*P.*)

FISHING TACKLE.

Netting needles, bronze and bone needles, quadruple fish-hook weighted, four hundred and forty common fish-hooks.

109703. A RUDDER, belonging probably to a bronze statue of "Abundance," who was usually represented with one. (*P.*)

Small anchor; the only one yet found. Gift of Baron Savarese. (1882. *P.*)

MUSICAL INSTRUMENTS.

GLAZED TABLE No. LXII.,

76945 *et seq.* Systra—jingling bronze rattles used in the worship of Isis, and still to be found among the natives of Nubia. These are decorated with a representation of Romulus and Remus sucking the wolf. (*P.*)

76942. Cymbals of two kinds. (*Pompeii.*)

11055. A bronze wind instrument, like an organ. No certain explanation can be given of this fragment. It was fitted with a chain, apparently to be carried round the neck. (1876. *Pompeii.*)

76887. Tibia or flageolet. (*P.*)

*76890. Bagpipes found in the barracks. The "dulcimer" of Dan. iii. 5. (*Pompeii.*)

76891 *et seq.* Four single FLAGEOLETS, made of silver, bronze, and ivory. (1869. *P.*)

The modern flageolet lying by them was made of the same materials as an experiment, in imitation of the ancient ones, and has been much approved for its tone by musical critics both here and in Germany.

TOYS—DICE AND TICKETS FOR THEATRES.

GLAZED TABLE LXIII.,

†Knucklebones and dice; some constructed that they might be loaded. (*Pompeii.*)

Nine conical specimens in carbonised wood, supposed to be children's tops. (*Pompeii* and *Herculaneum.*)

†77087 *et seq.* Sundry checks or tickets (*tesseræ*) for theatres and boxing matches, made of ivory. Some bear

the names of the play, some the number of the seat, others names, as "Æschylus," "Arpax," "Vapio," "Pernix," &c. Observe the small numbered pigeons made of terra-cotta. These were checks for the upper row of seats, still called the "*piccionaia*," or pigeon-loft, at Naples. (*P.* and *H.*)

The above is the received explanation, but we cannot vouch for it.

1990880. Six death's-heads (use unknown), numbered II, III, IV, VIII, IX, X. Found 21st Sept., 1873. (*Pompeii.*)

77076. Earthenware DEATH'S-HEAD, bearing the inscription "ΗΔΥΛΟϹ" and the number VI. (*Herculaneum.*)

TOILET REQUISITES.

GLAZED TABLE LXIII. (*bis*),

77146. Small bit of chain, to which is attached a crystal tassel for a trinket. (*P.*)

77147 *et seq.* Bronze clasps (*fibulae*), one in the form of a horse. (*P.* and *H.*)

77259 *et seq.* Bronze rings fitted with a small key for jewel cases. (*Pompeii.*)

77269. Very large ring, for use as a seal, or possibly it belonged to a statue. (*P.*)

Sundry rings in bone and lead, bearing initials and numbers. (*P.*)

77174 *et seq.* Bronze bracelets, in the form of serpents, one with a silver medallion. (1863. *P.*)

77184. Ten bone beads, part of a necklace; hairpins in bronze, in form of a serpent; a caduceus; Venus dressing. One of these, representing Venus and Cupid, stood in a glass jar, which we now see twisted up all round it by the heat. (*P.*)

77213 *et seq.* Five perfect metal MIRRORS. One in a modern frame was found in the House of the Faun. (*P.*)

77291 *et seq.* These specimens have hitherto been supposed to be perforated boxes for perfumes, made on the principle of the modern "*vinaigrette;*" but in our opinion they are cases for seals to be attached to parchments. The box would contain the seal, and two or more threads of silk attached to the wax would pass from the parchment through the holes and be attached by the wax and the impression, while the case would preserve the seal intact. One of them may be seen represented upon the

large fresco from the House of Pansa attached to the papyrus (see No. 8598, p. 3).

77298. Small rectangular bolts in ivory, for securing dressing cases or small articles of furniture. (*P.*)

Bone buttons and bronze studs. (*P.*)

77355 *et seq.* Ivory and bronze combs. (*Pompeii.*)

77363. Bronze thimble. This specimen is very large, and must probably have been intended for a man. Perhaps it was used upon the thumb, as it used to be in England, where its original name was "*thumble.*" (*P.*)

Sundry small pots for cosmetics.

77569. Small ivory pot, adorned with a pretty bas-relief of Cupids, one playing the flageolet. (*Pompeii.*)

77570. Pot of rock-crystal, still containing *rouge.* (2 Kings ix. 30.) (*Pompeii.*)

Sundry small flagons in alabaster and ivory, for perfumes. (*P.*)

Spindle, fitted with a bronze hook. (*P.*)

Possibly the point was originally straight, and the implement was an ordinary spindle. The upper part of it favours this idea. At any rate the specimen is unique.

77518. Bronze winder, in nine divisions, for threads of different colours. (*P.*)

77544–5. Two needle-cases (?). (*P.*)

A small alabaster bowl containing pins.

8088. Small toothed wheel, used as part of a bolt. (*P.*)

We draw attention to this little specimen, to show how nearly the Romans had reached one of the leading principles of the modern clock.

Hairpins in bone, adorned with statuettes and busts; toothpicks and earpickers. (*P.* and *H.*)

As to the antiquity of such ornaments, see Isaiah iii. 18.

Cabinets LII. and LIII., against the wall,

Kitchen pots and pans. (*P.* and *H.*)

COLANDERS.

Case LXIV., in front of the window,

Colanders perforated in graceful designs. (*P.* and *H.*)

77609. In the centre of this specimen a bas-relief of

Venus with silver bracelets, holding out her hand to a small Cupid. (*Herculaneum.*)

These colanders are so elegant, that they must probably have been intended for table use. The received theory is, that they were filled with snow and dipped into the wine-bowls, and served to keep the impurities from the snow out of the wine.

Near the balustrade of the model of Pompeii,

78579. Large CALDRON, nailed and bolted as our modern steam boilers. (*Pompeii.*)

78580. Large fire-plug, found in the palace of Tiberius at Capri. The rust of ages has sealed it hermetically. Till within two years this specimen had some water in it, which one could hear by shaking it. This water appears now to have completely evaporated. Height, 1 ft. 9 in.; length, 2 ft. 5 in.; diameter of pipe, 7 in.

78581. Bronze grating (*claustrum*), found before a window in Pompeii.

GLAZED TABLES LXV. AND LXVI. (THE SECOND CONTAINS THE MORE IMPORTANT SPECIMENS),

SURGICAL INSTRUMENTS (*Chirurgia*).

We have been favoured with the following description of these instruments by Dr. Barringer of Naples. Most of them were found in the "*House of the Surgeon*" at Pompeii, and differ but little from those in use at the present day.

GLAZED TABLE LXV.,

Bistouries (surgical knives), spatulæ, sounds, and pincers, some of which last belonged to lamps.

77738 *et seq.* "Directors."

77982. Curved dentated forceps, for removing foreign substances from cavities. The curved extremity of the branches is hollowed out, and the teeth fit into each other.

77985. Digitated forceps bearing the name "*Acaecolus.*" These are used for holding open the lips of a wound while a deeper incision is being made. They are usually made now with curved ends and small teeth.

GLAZED TABLE LXVI.,

77986 *et seq.* Fourteen bronze cupping vessels of modern shape, but ours are now made of glass.

78000-1. Spoons ending in the head of a ram and of a woman.

78003. Lancet for bleeding.

78004. Silver spoon with elegant handle.

78005. Scissors with a spring, like shears.

78007. FLEAM for bleeding horses.

78008. TROCHAR for tapping for dropsy. A hole in the end gives an exit to the water.

78012. An ELEVATOR (or instrument for raising depressed portions of the skull) made of bronze, five inches long, and very much resembling those made use of in the present day.

78026. A MALE CATHETER (*œnea fistula*), ten inches in length. The shape is remarkable, from its having the double curve like the letter S, which is the form that was re-invented in the last century by the celebrated French surgeon, J. L. Petit. It is open at one end, closed at the other. At the closed end is an eye, as in the modern instrument.

78027. A FEMALE CATHETER, 3½ inches in length. (See Celsus, de Med. vii. 26, § 1, p. 429.)

78029. POMPEIAN FORCEPS, formed of two branches crossing, and working on a pivot. Each branch is fitted with an engine-turned handle and a spoon-shaped blade. The length of the handles gives great power to the operator, and the curve of the blades enables the surgeon to see what he is doing. The blades are fluted on their contiguous surfaces, and these grooves fit exactly into one another, thus affording a firm hold even when an operation requires considerable force. It was used for crushing small *calculi*. Length, 8 inches.

*78030. SPECULUM UTERI. Professional men have discussed this instrument very closely. (See the works of Vulpes and Quaranta.) It is a tri-valvular speculum; the three valves, standing at right angles to the rest of the instrument, are jointly dependent on each other in the expansion transmitted only to one of them.

When the three valves are in contact, the instrument for insertion is about an inch in circumference. By turning the screw, one valve is drawn nearer to the operator, and this forces the other two to open in a sidelong direction, producing thus a slow, regular, progressive

dilatation, as extensive as may be required. The instrument can be held by the two curved handles in the left hand, while the right hand turns the screw. These movable handles are similar to those fitted to modern specula. Length, $8\frac{1}{4}$ inches; widest expansion of valves, $1\frac{1}{2}$ inches.

78031. SPECULUM ANI. A bi-valvular speculum, probably used also for the uterus before the other one was known. This instrument is opened or closed by means of the pivot in the centre. It has been the model of modern specula.

78032. Dentated forceps, of elegant construction, with hollowed blades.

78121. Sound, with flattened extremity, bifurcated for cutting the frenum of the tongue; as used in modern surgery.

78034 *et seq.* Actual cauteries.

78071. Surgical needle.

78037. Probes found in the cases to the left of them. Some are inlaid with silver, and all are perfectly preserved.

78195–6. Stones for sharpening instruments.

78037 *et seq.* Sundry hooks and instrument cases.

78197. Case of SURGICAL INSTRUMENTS. It is fitted to a slab of basanite, used to mix medicines on.

78235. An INJECTION PROBE for females, with eight small holes arranged like wreaths, as in the best modern instruments, thus insuring a separate and gentle flow.

The other end is obviously shaped to be fitted with a syringe.

Sundry boxes containing PILLS, SULPHUR, and other medicaments.

IVORY ARTICLES.

LAST GLAZED TABLE LXVII.,

Lions' claws for furniture; bosses and other fragments of the Curule chair in the first room. (*P.*)

Medallions and statuettes for furniture.

110924. Statuette of Venus with a dolphin. (*Pompeii.*)

78279. Statuette of a boy wearing the *bulla patritia*, the badge of patrician birth (see p. 145). (*Pompeii.*)

109905 and –5 *bis.* Two ivory PANELS (frame modern), carved on both sides, adapted as ornaments for furniture.

The one (No. 109905) represents, on the side that one cannot see, a wounded hero carried by two attendants. The exposed side is a continuation of the episode: the same hero is seated near a tree; a woman kneeling by him is dressing his wound; behind him stands an attendant.

The other panel (No. 109905 *bis*), which no doubt belonged to the same article of furniture, represents Pluto capturing Proserpine in a *quadriga* on the one side, and on the other Minerva, Diana, and Ceres. (April 1873. *P.*)

78289. Fine ivory death's-head. (*Pompeii.*)

78288. Small bronze skeleton. (*Pompeii.*)

78445. Bone spoons. (*Pompeii.*)

WRITING MATERIALS.

Cabinet LVI.,

Sundry inkstands, pens, metal mirrors, *porte-bonheur* bracelets. (*Pompeii.*)

75080. Inkstand (*atramentum*), still containing ink.

†75091. Octagonal inkstand (found in a tomb at Terlizzi) of bronze, decorated in silver, with the seven divinities who presided over the seven days of the week, —namely, Apollo, Diana, Mars, Mercury, Jupiter, Venus, and Saturn.

Martorelli, the archæologist (who wrote two volumes about this inkstand), thinks that it belonged to some astronomer of the time of Trajan.

110672. Bronze pen, nibbed like a modern one. (*P.*)

In a tube of modern glass,

75095. Another pen of reed, found in a papyrus at Herculaneum.

70099. Slabs of stone, which were covered with wax for writing upon with the "*stylus.*"

75113. Two bone "*styli.*" Pointed at one end and flat at the other, to correct or rub out what one had written. (*Pompeii.*)

Below,

80111. Bracelet on the bone of a human arm. (*P.*)

Sundry small bone tubes. The large charred fragment in this case, found in Herculaneum, shows us that these tubes were used for hinges. (*P.*)

SADDLERY.

CABINET (NEXT THE DOOR) LVII.,

CATTLE BELLS, HARNESS, &c. Large number of bells for cattle. By pulling a wire in the side of this case, one of these bells is made to ring. (*Pompeii* and *Herculaneum.*)

75478. Small model of a BIGA, of very great interest, as showing us the form of Pompeian vehicles.

75479–75480. Small model waggon and *biga.* (*Borgia.*)

HARNESS FOR HORSES (*ephippium*), consisting of scrolls, sprays, bits, nosebands, poleheads, curb-chains, spurs, stirrups (?), buckles, and other objects which can be readily identified.

75537. HOOF-PARER (?). The blade is gone, but the handle represents a blacksmith in the act of paring a hoof.

KITCHEN UTENSILS.

CABINET LVIII.,

PASTRY MOULDS in the shape of shells. (*P.* and *H.*)

76352 *et seq.* Four SHAPES, representing a hare, a pig, a ham, and half a fowl. (*Pompeii.*)

76336. IMPLEMENTS for making pastry. Pastry cutters.

76349. Cheese-graters. Bronze knives and spoons. (*Pompeii.*)

CABINET LIX.,

76543. Large EGG FRAME, capable of cooking twenty-nine eggs at once. (*Inn, Pompeii.*)

76540. Very handsome ANDIRONS.

76542. Egg-frame for four eggs. (*Pompeii.*)

Seven SPITS. (*Pompeii.*)

76540–1. Two TRIVETS, with bulls' heads and sea-horses. (Very fine.) (*Pompeii.*)

Tart dishes, frying-pans, gridirons, tongs, artistic fire-shovels, kitchen trivets. An iron TRIVET, much oxidized and covered with *lapilli*, with a pot firmly stuck to it by the oxidization.

Hanging up against the wall near the door,

78622. A bronze BELL, shaped like a gong. It has a beautiful tone, which may be heard by swinging the tongue which hangs before it. It was used at the end of the narrow streets where two vehicles could not pass, to warn people that a car was coming. (*Pompeii.*)

THE CABINET OF GEMS.

That artists who could work in metal as we have seen the Greeks could, should excel in the craft of the goldsmith, must be a matter of small surprise; at the same time we are hardly prepared to find gold ornaments and silver plate executed with a taste and finish to which we cannot arrive in our day with all our wealth and all our appliances.

The mention of Joseph's silver cup (Gen. xliv. 2) shows us how early in the history of the world the precious metals were used for the purposes for which we now adopt them, and as early as the time of Abraham we find mention made of the golden ear-ring (Gen. xxiv. 22) which Eleazar presented to Rebekah, though as it is spoken of in the singular number, and is mentioned as weighing half a shekel, we may assume the marginal reading of "jewel for the forehead" to be the more correct one.

The variety of purposes for which gold and silver ornaments were used as early as B.C. 750 appears in an interesting passage of Scripture (Isaiah iii. 18) which recites nearly all the articles of jewellery exhibited in the beautiful collection before us, though it is scarcely likely that in the time of the prophet so high a perfection of work was attained. Considering that the precious metals have always preserved their value and been the standard, the subsequent decadence of the art is more to be wondered at, for until the time of the Italian Renaissance we find but meagre traces either of gold, silver, or cameos of any great worth or importance.

This collection contains some Greek cameos and intaglios of world-wide fame; it includes also a large number of fine mediæval gems.

The question whether or not the ancients had magnifying glasses wherewith to cut these gems is still uncertain (see No. 27,613, p. 145), but it seems impossible that the naked eye could attain to such minute exactitude. We know from Pliny that they could not cut the diamond, but when by any means one got broken we find they set a high value on the splinters, because they found that by their aid thev could cut any other stone with great ease.

There are constant references in the classical writers to the decoration of cups and articles of furniture with gems and cameos, and their use for rings is of the highest antiquity.

The first mention of a ring in the Bible is in Gen. xxxviii. 18, where Judah gave his signet to Tamar, and again (Gen. xli. 42) where Pharaoh puts his ring on the hand of Joseph to invest him with authority; and indeed, without interruption throughout the history of the world, the "giving and receiving of a ring" has been the token of a solemn compact between the contracting parties. They were also frequently used much as we use letters of introduction, and given for this purpose to ambassadors and other high functionaries, and, as in the case of Hannibal, they frequently contained a dose of poison to enable their wearer to extricate himself from an unpleasant dilemma by an heroic suicide (see No. 157, p. 147).

ARTICLES OF GOLD.

24606. Bullæ patritiæ. Two gold bullæ with gold-wire loops to hang them round the neck by. They were worn by young patricians till they attained the age of seventeen years, when they were exchanged for the *toga virilis*, hung up in the house, and dedicated to the Lares. Amulets were placed in the hollow of them, to bring good luck and keep off evil spirits. (*Herculaneum.*)

Sundry necklaces of beads, links, and precious stones. Well-wrought gold braid, ear-rings, trinkets, and rings set with fine stones, of which 24732–3–4 still contain the finger-bones of their owners. (*Pompeii.*)

25813. Amber statuette with cloak and wig. (*P.*)

†27613. A circular piece of glass, thought to be a magnifying glass. This unique specimen has given rise to much discussion, the received opinion being that it is a lens, a point that cannot be satisfactorily proved unless it is repolished. On the other hand, we have no mention of any instrument of the kind, and many authorities assert that they were unknown to the ancients. (*Pompeii.*)

†25234 *et seq.* Greek ear-rings of large size and great beauty, with a sardonyx ring (the setting modern) bearing

an Amazon; and a gold coin from Syracuse, found in a tomb at Taranto. (*Gift of Baron d'Arbou-Castillon*, 1864.)

*Magnificent specimens of gold work found in the upper story of a house at Pompeii in November 1870, comprising the largest gold chain yet found; bracelets, a necklace, and several pairs of ear-rings, set with fine emeralds and pearls.

†25000. Large gold lamp, without a cover (weighing 896 grammes, nearly 2 pounds avoirdupois), and having its handle formed of a leaf. It is in the most perfect preservation, and is the only gold lamp as yet found in Pompeii. Probably a votive offering to Pallas. (1863.)

Among sundry other gold ornaments,

*24825. Two bracelets in the form of serpents—the largest known—weight two pounds. (*House of the Faun, Pompeii.*)

24826. Kid in solid gold, from Edessa in Mesopotamia. (*Borgia.*)

24833. Superb necklace of gold chain, ornamented with boss and pendent vine-leaves.

24845–6. Two large *fibulæ* or pin clasps, from which hang two pomegranates that do not belong to them. (*Pompeii.*)

†24852. Solid gold bull, bearing inscriptions in Phœnician and in Greek. It was found at Syracuse, and no doubt was connected with the worship of Apis (Ex. xxxii. 19).

†24883. Magnificent necklace, the finest in the collection, ornamented with 21 masks of Silenus and 58 ornamental acorns and *fleurs de lys.* Found in the *Vase of Triptolemus* (see p. 171, No. 507).

24893. Superb diadem set with precious stones (from a Greek tomb at *Venosa*).

24876 and–8. Two blue glass bottles in gold stands of exquisite designs. They probably contained perfumes, and were found in a tomb at Venosa.

†Sundry beautiful necklaces, clasps, and trinkets. (*Pompeii* and *Herculaneum.*)

110834. Lady's hair-net, made of gold wire. (*Pompeii.*)

Sundry engraved amethysts, topazes, emeralds, &c., recently found. (*Pompeii.*)

THE RINGS.

Many are set with fine stones and emerald plasmas, and the majority came from either Herculaneum or Pompeii.

DOUBLE RINGS, made of two united circles. It is asserted that these were wedding rings. Some of them have an anchor and a palm in the place of the setting.

RINGS made in imitation of serpents.

†501, *red no.* VERY LARGE RING, which was probably used for a seal, having a well-cut *head of Brutus.* It bears in Greek letters, written from right to left, "*Anaxilas made me.*" Weight, three ounces.

136, *red no.* RING bearing the name of the owner, "Cassia," found on the finger of a skeleton in the House of the Faun, with two bracelets (see No. 24825, p. 146), and several ear-rings, a jewel-case, gold coins, &c.

†157, *red no.* RING set with an emerald plasma of convex form, intended to hold poison.

161, *red no.* NECKLACE ORNAMENTS, representing three Egyptian figures in glass.

179, *red no.* RING with a cameo representing a theatrical mask, found at Pompeii by King Charles III. When he left Naples for Spain, he deposited it in the Museum.

TAZZA FARNESE.

IN THE WINDOW,

*CUP OF ORIENTAL SARDONYX, known as the *Tazza Farnese.* The intrinsic value of this *tazza* is inestimable, and its artistic merit renders it unique. It is said to have been found at *Rome* in the *Mausoleum of Hadrian,* now called the *Castle Sant' Angelo;* but it seems more probable that it was found in the ruins of Hadrian's villa by a soldier, who gave it to the Duke Charles of Bourbon when he was besieging Rome. Unfortunately, prior to its reaching the Farnese Collection, its owner caused a hole to be bored in the centre, that a foot might be fitted to it.

This incomparable relic has been the subject of many discussions among *savans*, and articles have been published about it by Maffei, Winckelmann, and others.

It is the only known cameo of its size which presents

a composition on each side. On the outer part is a magnificent Medusa's head, which covers it completely, and on the inside are eight figures in relief which stand out against the dark background.

Archæologists are not agreed as to their explanation of the subject. The interpretation which seems to us the most probable is that of Comm. Quaranta, who explains it as *Ptolemy Philadelphia consecrating the harvest festival instituted by Alexander the Great, after the foundation of Alexandria.*

Egypt is represented by the Sphinx, at whose right sits *Isis* holding an ear of corn. The old man in the upper section, with his back against a fig-tree, is probably the *Nile*, holding an empty cornucopia, the symbol of great rivers; and below the Nile hover two youths, who personify the Etesian winds, whose breath arrests the course of the Nile and fertilizes Egypt.

The two nymphs seated on the right, one holding an empty horn and the other a cup, are nymphs of the Nile, protectresses of Egypt.

And finally the figure which occupies the centre of the composition is one of the *Ptolemies*, with the attributes of Horus-Apollo, a chief Egyptian divinity and son of Isis, holding an hydraulic instrument for measuring the inundation of the Nile, and a dagger.

ARTICLES OF SILVER PLATE.

25284. Three altars, of which two are alike, while the third is a little smaller and set with rubies. They are of four pilasters, with bronze plinths surmounted by a *cortina* or bowl, and ornamented with graceful foliage. (*Rome.*)

†25289. Silver pail with bronze handle. Around it a portico in bas-relief; on one side five nude women issuing from the baths hard by,—one is seated, the others are waiting upon her. On the other side are three nude women near a fountain, one of whom is opening the door of the baths, while another is dressing the third. (*H.*)

†25301. Apotheosis of Homer. A mortar-shaped cup with the above design in bas-relief. This is one of the most celebrated pieces of silver plate that has come down to us from the ancients.

The poet is clothed in the *Vestis talaris*, and his head half veiled; he is borne heavenwards by an eagle. On the left the Iliad personified, armed *cap-à-pie*, and wearing the *chiton* and the *perones*. On the right the Odyssey with the *pileus*, and her head resting on her right hand. (*H.*)

25343. Silver censer with cover and chain. (*Rome.*)

Sundry beautiful cups, saucers, dishes, eleven saucepans, mortar, &c. (*Pompeii* and *Herculaneum.*)

*25367. A cup with bas-relief of Apollo in his car. (*P.*)

†25376 *et seq.* Six beautiful cups adorned with bas-reliefs and lined to prevent deposit in the concavities. The designs relate to the worship of Bacchus. (*Pompeii.*)

109688. Exquisite silver skeleton. (1873. *Pompeii.*)

111760. Statuette in a bronze chair, completely oxidized. (*Pompeii.*)

25382–3. Statuettes of a Camillus and of Abundance. (*Pompeii.*)

109661. A flat spoon of very elegant design.

25498. Hairpin. Venus and Cupid.

25488. Two Genii dancing to the *tibia*.

25489. Abundance; a round *plaque* in perfect preservation. (*Pompeii.*)

25490. The reverse of a circular mirror representing the death of Cleopatra. The queen is sitting, having just been bitten by the asp, her head supported by an attendant. Below the chair is the basket of figs in which Plutarch tells us that Cleopatra's two attendants, Charmion and Eiras, hid the asp. (*Pompeii.*)

†25492–3. Diana and Apollo. Two oval high reliefs. (*Herculaneum.*)

†25494. Bronze sun-dial, faced with silver, in the shape of a ham. The hours are indicated by vertical lines, beneath which are the names of the months. The knuckle served as a gnomon. This is believed to be the only ancient portable sun-dial extant. (*Herculaneum.*)

25495. Circular bas-relief of a Satyr playing the lyre before a hermes. (*Herculaneum.*)

109331. Apollo seated beneath a tree, with a snake twined round his staff. (1872. *Pompeii.*)

Sundry rings, bracelets, cups, shapes, and fragments. (*Pompeii* and *Herculaneum.*)

25496. A delicate silver colander. (*Herculaneum.*)

Eight pitchers (*lagenæ*), a round plate, a large rectangular plate, goblets, spoons with their own cups, armlets, a systrum, some mirrors, two strigils, and a handsome *unguentarium* with removable cup; some beautiful silver dishes, and sundry fragments. (*P.* and *H.*)

IN THE GLAZED TABLES,

CAMEOS AND INTAGLIOS.

This collection comprises about a thousand cameos and five hundred intaglios, many of which bear the name of Lorenzo dei Medici, and came from the Farnese Collection. The remainder are from Pompeii and Herculaneum.

The ancient specimens are marked "*Ant.*," *and the mediæval ones* "xv." (*fifteenth century*).

FIRST TABLE.—FIRST COMPARTMENT (*next window*).

25833 to 25899.

FIRST ROW,

1. *Onyx*. THE EDUCATION OF BACCHUS. The infant god, mounted on a lion led by a nymph, is held up by one of the *Nysiades*; behind, *Nysa* seated. *Ant.*

2. *Onyx*. MELEAGER, sitting and caressing his dog; two women in conversation. *Ant.*

3. *Onyx*. A NEREID on a Triton, playing cymbals. *Ant.*

4. *Sardonyx*. VENUS surprised at her bath. *Ant.*

5. *Onyx*. NEPTUNE and PALLAS disputing about the name to be given to a rising city. Inscribed ΠY.—probably meaning *Pyrgoteles*. *Ant.*

6. *Onyx*. DÆDALUS and ICARUS. Two females admiring the prodigy—probably Pasiphaë and Diana Dyctine—personifying the Cretan city. *Ant.*

7. *Onyx*. VENUS on a lion led by Cupid. *Ant.*

8. *Oriental Onyx*. TRIUMPH OF BACCHUS and SILENUS. The car is drawn by two Psyches, the reins held by Cupid, while another pushes the car. *Ant.*

9. *Onyx*. BEAR-HUNT. Inscribed GNEIUS. *Ant.*

SECOND ROW,

10. *Sardonyx*. TWO FEMALE HEADS. *Ant.*

~~11. *Onyx.* Faun and Bacchante. *Ant.*~~

12. *Onyx.* CHARIOT driven by VICTORY. Legend, ΣΟΣΤΡΑΤΟΥ. *Ant.*

13. *Agate.* HELLE on a ram, and Cupid. XV.

~~14. *Oriental Onyx.* Male and female CENTAUR. *Ant.*~~

*16. *Onyx.* JUPITER overwhelming the *Titans.* Legend, ΑΘΗΝΙΩΝ. *Ant.*

17. *Onyx.* COCK-FIGHT, in presence of two Cupids, one lamenting his defeat, the other victorious. *Ant.*

~~18.~~ *Onyx.* HERCULES and OMPHALE. *Ant.*

~~19. *Sardonyx.* HEAD of OMPHALE. *Ant.*~~

20. *Onyx.* BACCHUS finding Ariadne. *Ant.*

~~21. *Oriental Onyx.* CUPIDS at work. *Ant.*~~

THIRD ROW,

23. *Agate.* ULYSSES at rest. XV.

~~24. *Sardonyx.* A ROMAN LADY; portrait. *Ant.*~~

25. *Sardonyx.* HOMER; name on the mantle. *Ant.*

~~26. *Onyx.* NYMPHS sporting with Cupids on a tree.~~ *Ant.*

~~27. *Agate.* A NEREID on the *hippocampus.* *Ant.*~~

28. *Agate.* AURORA in a *biga.* *Ant.*

29. *Onyx.* OMPHALE with the club of Hercules. *Ant.*

†30. *Agate.* JUPITER SERAPIS, in high relief. *Ant.*

31. *Onyx.* HERCULES bearing Cupid. *Ant.*

32. *Agate.* Head of MEDUSA. *Ant.*

33. *Agate.* SATYR kneeling. A fragment. *Ant.*

~~34. *Agate.* TWO COMBATANTS. *Ant.*~~

35. *Onyx.* BACCHANTE playing the *tibia.* *Ant.*

~~36. *Agate.* Head of HERCULES, with a fillet. *Ant.*~~

~~37. *Onyx.* SATYR and BACCHANTE. XV.~~

FOURTH ROW,

38. *Agate.* OTHRYADES dying. *Ant.*

Othryades was the only survivor of 300 Spartans who fought 300 Argives for Thyrea. He returned to the camp, raised a trophy, wrote '*vici* with his own blood on his shield, and killed himself, unwilling to survive the death of his comrades.

39. *Sardonyx on glass.* Head of Medusa. *Ant.*

~~40. *Sardonyx.* MALE HEAD, crowned. *Ant.*~~

†41. *Sardonyx.* SATYR dancing. A fragment. *Ant.*

42. *Agate.* MINERVA with helmet and quiver. *Ant.*

~~43. *Sardonyx.* Head of MINERVA. *Ant.*~~

†44. *Sardonyx.* AUGUSTUS. Attributed to *Dioscorides.*
~~45. *Glass.* Head of Mercury. XV.~~
~~46. *Onyx.* GENIUS running with a palm branch. *Ant.*~~
†47. *Onyx.* AURORA in her chariot. *Ant.*
†48. *Oriental Onyx.* A FAUN carrying the infant Bacchus. *Ant.*
~~49. *Agate.* FEMALE HEAD. XV.~~
~~50. *Agate.* GENIUS OF BACCHUS on a ram. XV.~~

FIFTH ROW,

~~51. *Onyx.* SATYR and FAUN. A fragment. *Ant.*~~
52. *Onyx.* A fine head, perhaps CICERO. *Ant.*
53. *Onyx.* VICTORY, on a *biga.* XV.
~~54. *Onyx.* THREE CUPIDS playing with a ram. XV.~~
~~55. *Oriental Onyx.* VENUS and CUPID.~~
~~56. *Onyx.* FAUN and BACCHANTE. *Ant.*~~
~~†57. *Sardonyx.* CENTAUR. *Ant.*~~
58. *Sardonyx.* Bellerophon killing a lion. *Ant.*
59. *Sardonyx.* VENUS sitting with CUPID ~~on her knees.~~ XV.
†60. *Oriental Onyx.* SCULPTOR chiselling a vase. *Ant.*
61. *Oriental Onyx.* NEREID on *hippocampus.* *Ant.*
~~62. *Agate.* Bust of a woman. XV.~~
~~63. *Oriental Onyx.* SILENUS on a fawn's skin. *Ant.*~~

SIXTH ROW,

~~64. *Agate.* Two Egyptian birds. *Ant.*~~
65. *Agate.* DIRCE'S PUNISHMENT. Fragment.
~~66. *White and red Onyx.* Egyptian bird. *Ant.*~~

SEVENTH ROW,

1857. *Onyx enamelled.* VESTAL, a superb head. *Ant.*

SECOND COMPARTMENT.

25900 to 26042.

FIRST ROW,

~~67. *Onyx.* SILENUS near an altar. *Ant.*~~
68. *Sardonyx.* A MAN'S HEAD, perhaps Mæcenas. *Ant.*
69. *Agate.* Ariobarzanus III., king of Cappadocia (?). *Ant.*
~~72. *Onyx.* CHARIOT. XV.~~
~~75. *Agate.* Priest of Bacchus. *Ant.*~~

~~76. *Sardonyx.* BACCHANTE. XV.~~
77. *Sardonyx.* DOMITIAN, laurel-crowned. XV.
78. *Agate.* FAUSTINA the younger (?). *Ant.*
79. *Sardonyx.* CUPID and PSYCHE. *Ant.*
~~83. *Onyx.* MINERVA. XV.~~
~~84. *Agate.* A CHILD'S HEAD. *Ant.*~~
85. *Sardonyx.* Bust of MINERVA. *Ant.*
86. *Onyx.* HERCULES strangling the serpents. *Ant.*
87. *Agate.* CASSANDRA at the *Palladium.* XV.

SECOND ROW,

~~88. *Oriental Onyx.* CENTAUR playing the *tibia.* *Ant.*~~
90. *Sapphire.* Veiled head of LIVIA. XV.
~~93. *Emerald.* Lotus-crowned head of ISIS. *Ant.*~~
97. *Agate.* AJAX dragging Cassandra from the *Palladium.* *Ant.*
99. *Lapis-lazuli.* Tiberius crowned with laurel. XV.
100. *Agate.* VICTORY, in a *biga.* *Ant.*
105. *Emerald.* Bust of JUPITER SERAPIS. *Ant.*
108. *Chrysolite.* HARPOCRATES. XV.

THIRD ROW,

~~112. *Sardonyx.* SILENUS with a snake round his arm. XV.~~
~~120. *Sardonyx.* Bust of a PHILOSOPHER. XV.~~
123. *Jacinth.* CLEOPATRA. XV.
124. *Onyx.* MARSYAS bound and MERCURY. *Ant.*
130. *Agate.* JUBA II., king of Mauritania. *Ant.*
~~131. *Jade.* Bust of a CHILD. *Ant.*~~
~~133. *Agate (modern).* Head of NERO. XV.~~
134. *Onyx.* LEDA and the SWAN. *Ant.*

FOURTH ROW,

138. *Onyx.* SACRIFICE TO PRIAPUS. *Ant.*
~~139. *Agate.* CUPIDS with lyre and panpipe. *Ant.*~~
147. *Sardonyx.* HERCULES and the lion. XV.
~~152. *Onyx.* CUPID on a car drawn by goats. *Ant.*~~
154. *Onyx.* GANYMEDE and THE EAGLE. XV.
156. *Agate.* Hercules with the lion's skin. XV.

FIFTH ROW,

~~158. *Agate.* THREE CUPIDS forging darts. *Ant.*~~
160. *Onyx.* VENUS and MARS. *Ant.*
161. *Oriental Onyx.* LIVIA as JUNO. *Ant.*
~~164. *Onyx.* CUPID leaning on his torch. *Ant.*~~

167. *Garnet.* SAMSON, with legend. XV.
171. *Agate.* DOMITIAN. XV.
172. *Agate.* Head of JULIA MÆSA. *Ant.*
175. *Onyx.* Bust of AQUILA SEVERA? *Ant.*
176. *Agate.* Bust of JULIA SŒMIS? *Ant.*

SIXTH ROW,

185. *Onyx.* Head of AGRIPPINA. *Ant.*
†188. *Sardonyx.* AURORA on a *quadriga.* The artist knew how to make the most of the different strata of the stone to give each horse a distinct colour. According to Winckelmann, their colours indicate dawn, day, twilight, and night. *Ant.*
190. *Onyx.* ERATO playing the lyre. *Ant.*
193. *Onyx.* CUPID; legend—ΦΙΛΩ, *I love.* *Ant.*
196. *Jacinth Chrysopath.* CÆSAR. XV.
197. *Onyx.* Hand pulling an ear; MNHMONEYE—*remember.* *Ant.*
198. *Onyx.* Hand-in-hand; OMONOIA, *concord.* *Ant.*
~~199. *Onyx.* CUPID leaning on his torch. *Ant.*~~

SEVENTH ROW,

201. *Onyx.* GANYMEDE borne by the eagle. *Ant.*
†203. *Agate.* THETIS on a dolphin, with Triton and Zephyr. XV.
206. *Glass.* Tiberius. (*Pompeii.*)

INTAGLIOS.

26043 to 26209.

SECOND TABLE—FIRST COMPARTMENT.

FIRST ROW,

205. *Amethyst.* OLD MAN, with cloak. *Ant.*
206. *Garnet.* VESTAL. *Ant.*
~~207. *Sardonyx.* THE HERACLIDÆ drawing lots. *Ant.*~~
†209. *Cornelian.* AJAX and Cassandra at the Palladium. *Ant.*
210. *Chalcedony.* Head of infant HERCULES. XV.
212. *Emerald Plasma.* ORPHEUS playing the lyre. *Ant.*
~~213. *Cornelian.* APOLLO and MARSYAS bound. *Ant.*~~
†214. *Chrysolite.* PALLAS. XV.

†215. *Chalcedony.* Antoninus Pius (?). xv.
216. *Sardonyx.* Bust of Julia. xv.
219. *Cornelian.* Perseus with the head of *Medusa.* Legend—ΔΙΟΣΚ... Dioscorides. *Ant.*
221. *Cornelian.* Solon. Legend—ΣΟΛΩΝΟΣ. *Ant.*

Second row,

~~226. *Cornelian.* Silenus with Faun and Bacchante. *Ant.*~~
~~227. *Green Plasma.* Cupid drawn by butterflies. *Ant.*~~
228. *Amethyst.* Jole; a fine head. xv.
229. *Cornelian.* Thetis and a Triton. *Ant.*
230. *Sapphire.* Fine bust of Juno. *Ant.*
~~231. *Cornelian.* Head of Marcus Aurelius. *Ant.*~~
*232. *Amethyst.* Diana, with Apollonius inscribed in Greek. A gem of great celebrity. *Ant.*
~~233. *Cornelian.* Head of Philosopher. *Ant.*~~
†234. *Chalcedony.* Actor with a mask. xv.
~~236. *Agate.* Sabine. xv.~~
238. *Cornelian.* Head of Antinous. *Ant.*

Third row,

244. *Beryl.* Head of Sergius Galba. xv.
~~247. *Amethyst.* Mounted Warrior. *Ant.*~~
~~248. *Cornelian.* The Car of the Sun. *Ant.*~~
250. *Amethyst.* Antoninus Pius. *Ant.*
251. *Sardonyx.* Trajan and his wife Plotina, Marciana his sister, and his niece Matidia. Group. *Ant.*
~~253. *Amethyst.* Thetis on two sea-horses. *Ant.*~~
254. *Cornelian.* Perseus with Medusa's head. Inscribed *Dioscorides.* *Ant.*
~~256. *Cornelian.* Hadrian, crowned. *Ant.*~~
~~260. Head of Ptolemy Philadelphia. *Ant.*~~

Fourth row,

~~266. *Cornelian.* Theseus and the Minotaur. *Ant.*~~
268. *Cornelian.* Fine head of Plato. xv.
276. *Cornelian.* Julius Cæsar. xv.
~~279. *Garnet.* Harpocrates. *Ant.*~~

Fifth row,

287. *Garnet.* Bust of Cleopatra. *Ant.*

SIXTH ROW,

The *first* stone, without a number.
Cornelian. Handsome bust of JUNO. (*Pompeii.*)

SEVENTH ROW,

329. *Sardonyx.* MARS crowned by Victory. *Ant.*

NINTH ROW,

362. *Cornelian.* PALLAS bearing an image of Victory. *Ant.*
369. *Green Plasma.* MARCUS AURELIUS. *Ant.*

SECOND COMPARTMENT.

26210 to 26389.

FIRST ROW,

372. *Green Jasper.* Head of a PHILOSOPHER. XV.
373. *Sardonyx.* WOMAN'S HEAD. XV.

SECOND ROW,

†390. *Cornelian.* SACRIFICE. Group of 18 figures. XV.
392. *Cornelian.* WOMAN on a couch. *Ant.*
393. *Agate.* PLOTINA, a fine head. XV.
404. *Heliotrope Jasper.* ÆSCULAPIUS. XV.
408. *Cornelian.* SILENUS upon an ass. Group. XV.

THIRD ROW,

413. *Cornelian.* PESCENNIUS, with inscription. XV.
414. *Cornelian.* APOLLO with Minerva, playing the lyre. XV.
417. *Sanguine Jasper.* SACRIFICE. XV.
419. *Cornelian.* LIVIA and TIBERIUS. Group. XV.

FOURTH ROW,

428. *Cornelian.* JULIA, daughter of *Titus.* XV.
431. *Lapis-lazuli.* MARS, standing. XV.
438. *Sardonyx.* VULCAN, with his forge. XV.
439. *Cornelian.* Strength conquered by Beauty. A woman seated on a lion, with two Cupids. Legend—ΑΛΕΞΑΝ... "Alexander." XV.

FIFTH ROW,

445. *Green Jasper.* BACCHANTE, with thyrsus and cornucopia. *Ant.*
446. *Cornelian.* CUPID drawing water. XV.

451. *Emerald Plasma.* JUPITER, JUNO, and MINERVA. *Ant.*
~~455. *Sardonyx.* CUPID dedicating one wing to the Sun. XV.~~

SIXTH ROW,

473. *Chalcedony.* AFRICA PERSONIFIED. Engraved with unintelligible characters. *Ant.*
474. *Agate.* GALBA crowned with laurel. XV.

SEVENTH ROW,

490. *Chalcedony.* VICTORY. *Ant.*
~~494. *Sardonyx.* THEATRICAL MASK. *Ant.*~~
~~503. *Agate.* DOLPHIN. XV.~~

EIGHTH ROW,

~~521. *Topaz.* HIPPOCAMPUS. XV.~~
524. *Jade.* A handsome female head. *Ant.*
~~†531. *Lapis-lazuli.* Galerius Maximinus. XV.~~

OTHER INTAGLIOS AND CAMEOS.

THIRD TABLE—FIRST COMPARTMENT.

26390 to 26766.

(INTAGLIOS.)

FIRST ROW,

573. *Cornelian.* Head of CYBELE. *Ant.*

SECOND ROW,

584. *Chalcedony.* JUPITER enthroned. XV.
~~589. *Cornelian.* VULCAN forging thunderbolts. XV.~~
~~†592. *Cornelian.* MARS in full armour. *Ant.*~~

THIRD ROW,

~~607. *Cornelian.* PRIAM and one of his soldiers. *Ant.*~~
617. *Cornelian.* PROTESILAUS and LAODAMIA (?). *Ant.*
620. *Sardonyx.* VICTORY on a chariot. *Ant.*

FOURTH ROW,

~~641. *Plasma.* Three divinities in a temple. *Ant.*~~
644. *Green Jasper.* JUPITER SERAPIS and JUNO. *Ant.*

FIFTH ROW,

~~659. *Cornelian.* WARRIOR putting on his cuirass. *Ant.*~~
~~679. *Sardonyx.* CUPID before Priapus. *Ant.*~~

SIXTH ROW,

691. *Cornelian.* FORTUNE. *Ant.*
695. *Sardonyx.* MINERVA. *Ant.*

SEVENTH ROW,

726. *Cornelian.* PEGASUS. *Ant.*

EIGHTH ROW,

122 779. *Cornelian.* MINERVA crowned by VICTORY. *Ant.*

NINTH ROW,

884. *Cyprian Jasper.* HOUSEHOLD GOD. *Ant.*
123 905. *Emerald Plasma.* SATIRE personified. *Ant.*

SECOND COMPARTMENT.

26767 to 26965.

(CAMEOS.)

FIRST ROW,

930. *Agate.* Fine FEMALE bust. *Ant.*
931. *Agate.* MINERVA, with helmet. *Ant.*
124 933. *Turquoise.* SABINA; bust, with head of Medusa. *Ant.*

SECOND ROW,

940. *Onyx.* NEGRO'S head. *Ant.*
125 946. *Agate.* Pretty portrait of a woman. XV.

THIRD ROW,

961. *Agate.* MINERVA, fully armed. Bust. XV.
126 967. *Onyx.* AURORA in her chariot. *Ant.*
969. *Glass.* COMMODUS (?). Bust. *Ant.*

FOURTH ROW,

127 988. *Onyx.* THE THREE GRACES. XV.
992. *Onyx.* ORPHEUS. *Ant.*

FIFTH ROW,

128 1003. *Onyx.* MINERVA. XV.

SIXTH ROW,

†1021. *Lapis-lazuli.* MINERVA armed. XV.
129 †1024. *Onyx.* ALEXANDER THE GREAT. XV.

SEVENTH ROW,

1044. *Onyx.* MÆCENAS? XV.
130 1046. *Agate.* SOCRATES. XV.

FOURTH TABLE.

(This table contains sundry specimens of less interest.)

1129. *Agate.* Thetis on a Triton. *Ant.*
1162. *Agate.* Head of Cicero. ΚΙ-ΚΕ-ΡΟ. *Ant.*
1217. Large scarabæus. *Ant.*
A necklace of scarabæi.
1375. *Green Jasper.* Aurora. XV.
†1452. *Cornelian.* A *bulla* mounted with gold wire to hang round the neck, representing a man and his wife—probably portraits of the wearer's parents. *Ant.*

~~LAST~~ FIFTH TABLE.

27349 to 27610.

PORTRAITS in intaglio, designed as *ornaments for necklaces.*
1520. *Sardonyx.* JUPITER. Bust. XV.
1540. *Shell-fish.* Three Cupids drawing water. XV.
1559. *Sardonyx.* An eagle. XV.
From 1701 to 1703. *Agates.* Vases for perfume. *Ant.*
Agate. A "knucklebone." *Ant.*
Two large RINGS belonging to Cardinals of the Farnese family. They are silver-gilt.

Last Table (Pompeian Cameos)
The following selection includes the most interesting of them:

ITALO-GREEK VASES.

This is certainly the finest collection in the world. It includes more than four thousand vases, mostly found in tombs, where they were originally deposited with the perfume vessels, armour, and jewellery which the deceased had most prized in his lifetime, and which were most associated with his habits; for with the Greeks, as with all other races of men, there was a sentiment against using the chattels of the dead.

Ever since the first discovery of these vases in the last century, they have been the cynosure of artists and antiquaries, and the battle-ground of historians; and if on the one hand they have been imitated for the fraudulent

purpose of deceiving a too credulous public, on the other they have furnished us with exquisite models which have refined our taste and vastly improved our modern ceramics.

The distinguishing features of ancient painted vases are their form, colour, material, weight, varnish, design, and inscriptions. From one or other of these signs we are able to determine their authenticity and to judge of their date, which ranges from about B.C. 600 to B.C. 200.

The making of pottery seems to have been the earliest of the arts. We read in the Book of Job (the oldest book in the world) that the patriarch "took him a potsherd to scrape himself withal;" and Isaiah tells us that in early times fire-shovels were made of earthenware (Is. xxx. 14). We know, too, that the Israelites in Egypt were occupied in making pots (Psalm lxxxi. 6), but we are not inclined to date any vase in this collection further back than B.C. 600—a date which we assign to the Archaic Corinthian or Assyrian vases in the first room.

Next to them in date come the real Etruscan vases, made of black clay without artificial colouring, and unglazed; and to these we cannot assign a date. Etruscan *painted* vases are very rare; there are certainly none in this collection, but some may be seen in the Museum at Volterra. They are of a pale colour; and though the characters of the inscriptions resemble Greek letters, they are always written from right to left, and the workmanship and painting are extremely rough.

The Greek vases, on the other hand, are of very fine clay, covered with a coat of paste laid on with a brush, upon which the figures were painted. They could be executed only with the greatest rapidity, as the clay absorbs the colours so rapidly, and hence their great freedom of design and manipulation.

The period of Greek vases that follows the Archaic Corinthian, may be called the "Panathenaic period," dating probably back to about 500 B.C., though we find one in the British Museum dated as late as B.C. 328. They are painted in black on red, and bear the legend "*τῶν Ἀθηνήθεν ἄθλων*," "*Of the games at Athens*," denoting that they were given as prizes to the successful competitors at

the Pentathlon, and bearing on each side of the design two pillars with cocks on the top of them, representing the *metæ* of the Greek circus. The picture usually represents Athena or a warrior, or one or other of the five games of the Pentathlon—leaping, foot-racing, hurling the quoit and javelin, and wrestling. These vases were given full of oil, perhaps because the olive was sacred to Athena, or for the utilitarian reason that the competitors used oil to lubricate their limbs (Hor. Od. I. viii. 9).

The designs were palpably imitated from the Egyptians, and a decided improvement upon them in drawing and colour, but they bear evident traces of the hand of a copyist and of the stiffness of Egyptian art.

They are commonly, but erroneously, called *Etruscan*, whereas it is quite clear from the form and orthography of the inscriptions that they are really Archaic Greek.

After this period the Greek artists seem to have struck out a line of their own, and made vases representing their divinities and scenes from private life, notably representations of banquets and funerals; and this was only to be expected, as it was for these purposes that the vases were specially used, and it was then, namely about B.C. 400, that the Grand epoch of vase-making was reached.

To enter upon the question of their use is to break very debateable ground. Opinions differ widely, but we will lay a few bare facts before our readers, premising first that *none* of these vases were found in Pompeii, and, as far as we know, their existence was not known to the Romans of that day, though Suetonius (who wrote about 120 A.D.) mentions that the soldiers of Julius Cæsar found some ancient vases when they were preparing the foundations of a house near Capua.

No doubt they were in many cases intended for ornament alone; in most cases they were constructed to stand where only one side could ordinarily be seen, as the reverse of the best of them is very inferior to the obverse. No doubt, too, the larger vases, if they were used at all, must have been practically fixtures, as unless they were empty it is clear they could not readily have been moved.

Again, in spite of the argument that they have been found in tombs in which bodies have been *buried* and not *burnt*,

it is unquestionable that many of the gems of this collection *did* contain ashes of the dead when they were found.

The simple explanation is that a family tomb was made in which the head of the family was buried. With his body were deposited a number of precious vases; and as by degrees other members of the family died, their bodies were cremated, the tomb opened, and the ashes placed in one of the vases that awaited them. This explanation (which we offer with some diffidence, as we have not met with it in any of the standard books) accounts for the finding of empty vases as well as full ones, for in many cases the family would be dispersed and the vases intended for their remains would remain unused.

The painting on the beautiful "Olla," No. 2357 (p. 172), shows how they were used in religious worship, and an important little bas-relief in the Sixth Hall downstairs, No. 6595 (p. 59), shows us their use in the feasts of the day.

The smaller vases were used for ordinary domestic purposes, and often placed in the tombs as a tribute of affection and piety.

The Greeks, when they colonised Italy, brought their arts with them, and no doubt not only imported vast numbers of vases into Italy, but established factories in this country which ultimately culminated in the Grand epoch of the art of which we find so many examples here, from the celebrated manufactory of Nola, bearing date about B.C. 400.

Then came a period of transition, which has been called the "Florid period," but we prefer to call it "*the Transition*." The artists departed from the purity of style of the Grand epoch and introduced architectural ornaments, scrolls, sprays, and other decorations, but their figures and groupings were still first-rate and their detail exquisite. This period may have lasted down to about 300 B.C.; and then, as time went on, the population increased, the demand became greater, and the vases were sent out carelessly finished. The artists degenerated: their drawings became incorrect, their paste coarse, their colours second-rate and gaudy; the slovenly graphite took the place of the careful inscription, and the period of decadence set in, until about 200 B.C. the art was lost altogether, and these beautiful vases became things of the past.

We recommend the visitor to read our Introduction, and get a general idea of the various epochs by studying the contents of the First Room. He should then go through the collection, noting the vases we have marked †, and comparing them with our description.

A glance at this grand collection will show how very difficult our work has been. The principle upon which we have gone has been to describe the mosaic of each floor, so that the student may identify the room. Then, commencing at the entrance door, the vases are taken beginning from the left, and the most remarkable are described. We adopt the *yellow* number throughout, because it alone is on all the vases, and we use the following abbreviations:—

A. Archaic.
G. Grand epoch.
T. Transition.
D. Decadence.
Ins. Inscription.

If the visitor finds any difficulty in identifying any specimen, he should apply to the Curator of the department, who is well versed in these matters, and will gladly assist him.

Entering the Collection by the door in the Picture Gallery, we come to the

FIRST ROOM.

The mosaic of the floor is a geometrical pattern in black and white, of bold execution, and the sprays of vines surrounding it are highly artistic. (*Pompeii.*)

ON THE LEFT, CABINETS 1 AND 2,

CORINTHIAN or Assyrian vases, the oldest in the collection, dating probably about 600 B.C.

Some of these are admirable specimens and in fine preservation.

SECOND CABINET,

Several small round vases, about the size of tennis balls. It was long supposed that these were used as whistles by mourners at funerals, and such is still the generally received theory amongst the antiquity sellers at Athens. It is now, however, considered by the best authorities,

that they were employed by the athletes to hold oil; and as a vase exists in the Museum at Athens in which a representation occurs of an athlete with one of the little vases attached to his belt, together with a strigil, one may reasonably suppose the latter conjecture to be right. Moreover, they would just fit into the hollow of the hand, and appear well adapted for that purpose.

On a pillar between the Cabinets,

2516. Assyrian vase in two orders: the upper, quadrigæ and warriors with inscriptions; the lower, animals in Archaic style.

Third and fourth Cabinets,

Etruscan vases of the earliest epoch in black earth, not artificially coloured, the third cabinet being clearly more primitive than the fourth, but we cannot assign a date.

On a pillar,

996. Vase (D.) with three handles, and traces of gilding. (*Puglia.*)

Fifth Cabinet,

Oldest Grecian vases of the Decadencc period, among which several *pateræ* with Greek trade-marks.

On a pillar,

2943. (T.) Cratera with leaf-pattern. (*Nola.*)

Sixth Cabinet,

Vases from Nola of the Grand epoch, of wonderful varnish and various beautiful forms.

On a pillar,

†Fluted vase (G.), with gold necklacc, similar to some in the British Museum.

Seventh Cabinet,

This cabinet contains a mixture of the Grand, Transition, and Decadence epochs, among which may be observed,

1328. *Præfericulum* (T.). Ins. "Syttos, son of Caclymos."

2257. *A campana*, bearing the words NIKA HPAKLHS, "Hercules conquers." (*Nola.*)

2322. A plate beautifully engraved. (*Cuma.*)

Eighth Cabinet,

Black and white and polychrome ware, all of the Decadence period. (*Puglia.*)

Last column,

A fluted vase of the Decadence period, interesting for comparison with the fluted vase above described of the Grand epoch. It bears a rude inscription of the maker's name, and an examination shows its inferiority of execution, gilding, and varnish.

On a Mosaic Table from Pompeii,

1183. Unique vase (D.), with handles in a knot, and a design in polychrome of Cupid driving a quadriga drawn by griffins. (*Oria.*)

SECOND ROOM.

Mosaic of marine plants (the finest in the gallery), with an appropriate border of anchors, tridents, beacons, &c. (*House of Diomede, Pompeii.*)

On a column,

†3231. *Hydria* (G.). Many red figures scattered over a black ground. At the bottom, Marsyas in a state of extreme dejection, hearing his sentence read by a woman from a papyrus. Her face is of marvellous beauty. Victory above is crowning Apollo, in token of his victory over Marsyas; and other divinities, splendidly painted, surround the group.

The reverse represents the theft of the Palladium (p. 5). (*Ruvo.*)

The carelessness with which the best artists drew the feet and hands of their figures is especially noticeable in this beautiful specimen.

In two glazed Tables,

~~2354. *A colonnette* (G.).~~ Banquet. (*Puglia.*)

2351. *A colonnette* (G.). Bacchus, Mystis, and the Faun Dinos bearing an amphora on his shoulder. (*Sicily.*)

199. *A tromba* (G.). Apollo playing the lyre, surrounded by Fauns and Bacchantes.

2353. *A colonnette* (G.). Woman driving a quadriga. (*Puglia.*)

2349. *A colonnette* (G.). Combat of Centaurs and Lapithae. (*Ruvo.*)

the other at [illegible]

†2068. Vase of the Acrobats (*dei Saltimbanchi*) (G.). A perfect gem in the highest style of art, representing ten persons of both sexes engaged in acrobatic feats. (See *Saltatio*, Smith's Dict. of Ant.; Plato, Euthyd. 3, 4.)

In common with several other gems of this collection, this vase has been burnt in the sacred fire. When the corpse of an important personage was cremated, a very valuable vase was often burnt with it. This of course shivered it into fragments. The ashes of the dead were then placed in another vase, and the fragments of the burnt vase were put in with them. This was the case in this instance, and the fragments of this beautiful vase were taken from the ashes, and with consummate care and patience put together by a well-known antiquary. It was found at Nola.

In the WINDOW,

2939. Pluto and Proserpine. A colossal vase; numerous figures, with names in Greek, comprising Hercules, Cerberus, the Danaïdes, Triptolemus, Orpheus, Œnoe, Bacchus, Myrtilla, Pelops, Sisyphus with his stone, and an allegorical group representing Megara and the Heraclidæ, which has formed the key for deciphering many other vases. (*Isernia.*)

Under glass, in the window,

200. *Balsamario* in *alto-rilievo* (D.). Marsyas tied to a tree, Victory crowning Apollo, and other divinities. Unique. (*Canosa.*)

Beside it, two small *balsamarii;* one in relief, of a

warrior on horseback, the other a fight between a hero and a griffin. Both bear traces of gilding.

2718. *A girelle* (T.). (*Upon a tripod.*) The largest vase in the collection, having 151 figures in three orders. The principal subject is Penthesilea and the Amazons fighting the Greeks. Above, the gods viewing the contest. (*Ruvo.*)

On the left

FIRST and SECOND CABINET

Sundry vases

THIRD CABINET

3383 (red numb.) AMPHORA. Minerva. On a shield the "Manx-Man" the ancient emblem of Trinacria.

FOURTH CABINET

FIRST SHELF

2405. *Tazza.* Greeks and Trojans.

SECOND SHELF

2435. *Tazza* made by "Tleson, son of Nearchus." Very light. (*Canino.*)

2384. *Tazza.* Theseus and the Minotaur. Six other figures in miniature.

FIFTH CABINET

FIRST SHELF

2386. *Langella.* Æneas flying from Troy. (*Nola.*)

2383. *Langella.* Hercules bringing the wild boar to Eurystheus.

SECOND SHELF

2686. Hydria - Three warriors with Hercules Minerva and Mercury. A boar-hunt on horse-back - (Nola)

2416. Urn a tre manichi. Quadriga with warriors fighting. One of the horses has fallen.

SIXTH CABINET

Very fine and rare Corinthian vases, black on white ground, undoubtedly imported from Greece into Italy.

†2226. NASITERN (in the centre), representing a lady seated with a mirror, and a slave bearing a tray. Ins. (*Locri.*)

112848 (*blue number*). PANATHENAIC AMPHORA, just found (1882) in a tomb at Taranto, bearing the inscription Σικελος εγραψεν. Unique for inscription.

2673. PALLAS armed with a shield. At the sides, the metæ of the circus headed by two cocks. Ins. (*Ruvo.*)

third shelf

2427. *A colonnette.* Hercules conquering Eryx, king of Sicily. On a shield the "Manx-man," the ancient emblem of Trinacria.

2402. *Olla.* Minerva with quadriga and four figures. (*Ruvo.*)

2032. *A calice* (T.). Probably the triumphal return of Meleager.

LAST CABINET

Patera (G.), burnt. Victory presenting the palm to Mars (Nola)

13 - Patera (G) Hercules killing the lion. (Nol).

130 Patera (G.) with designs of men and horses. Ins- "Oh beautiful boy"

THIRD ROOM

IN THE CENTRE

*2357. *Olla* (G.) under glass, representing a priestess officiating before a hermes of Bacchus. The *simpulum* at the foot of the vase was found with it, and the design upon the vase clearly points to its use. Reverse, a Bacchanal. (*Nola.*)

2258. a girelle. BACCHUS AND ARIADNE (G). Seated on a luxurious couch with a beautiful quilt; between them "ιμερος" the Genius of passion.

On the occasion of their marriage they give a masked ball, and the obverse of the vase shows all the guest each one appearing with his character. at the bottom a richly dressed figure playing the tibia. On the reverse, the ball has begun. Bacchus and his bride bearing the torch of Hymen lead off, and other groups dance with graces and vigour. The

2359. *Olla* (G.). Battle of Greeks and Amazons. Penthesilea on horseback. An Amazon begging her life from Theseus. Unique for the size of the figures. (*R.*)

2711. a rotelle. (T). Meleager and the Calydonian boar. (Ru

†2360. The last night of Troy (G.). Under glass. The gem of the collection. Nineteen exquisite figures. In the centre, Priam seated on the altar of Jove, beneath a palm tree, hiding his face in his hands. Pyrrhus, who has just killed the boy Astyanax, has hold of the king and is about to despatch him. At the foot of the altar, Polytes, son of Priam, lies dead. On the right, behind Pyrrhus, a warrior fighting with Polyxena, who defends herself with a fragment of a lance. Above the next handle, Hecuba on the ground, and Diomede persuading Ulysses to spare her. Behind them, a female figure weeping. The other side of the vase, beginning again from the altar in the centre, shows two priestesses tearing their hair by a hermes of Pallas, to which Cassandra is clinging. Ajax seizing the prophetess by the hair drags her from the sanctuary. Beneath Ajax, Corvus dead, and behind him, Æneas, bearing Anchises, and leading Ascanius. (*Nola.*)

This magnificent vase is marked "καλος," "beautiful," in three places, and was found in a tomb inside the large earthenware vase that stands in the window. The Bourbon

2774. The Vase of Patroclus. *A mascheroni* (T.).

Hector killed Patroclus, and after a long struggle his friend Achilles got possession of the body, which he cremated, and placed the ashes in a golden urn. To avenge his death, Achilles afterwards dragged the body of Hector thrice round the walls of Troy (Virg. Æn. i. 474).

This vase represents a human sacrifice by Achilles at the tomb of Patroclus, which is shown as a funeral pyre, with the arms of the hero on the top, and the words "Πατροχλου ταφος" beneath. Another hero pouring a libation, and a noble lady followed by a slave, who is fanning her. Below, the body of Hector tied to the chariot of Achilles, and Briseis, followed by a maid-servant, giving drink to the horses. (*Ruvo.*)

2960. Colossal *Olla* with handles, *a voluta* (D.), representing the deities of Olympus. The drawing is very [illegible] *Museum.*)

*2882. THE VASE OF DARIUS (T.). A colossal vase on a tripod, *a mascheroni*, with sixty figures of exquisite execution. It is one of the few historical vases in the collection, and represents Darius in the centre, seated upon an elegant throne, holding the golden sceptre of the Persian monarchy, meditating an expedition against Greece. Behind him, a sentry, who was commanded to repeat to him daily, "Remember, O king, to punish the Athenians," and two councillors in earnest conversation. Before him, his prime minister, representing the Persian nation (ΠΕΡΣΑΙ), holding up two fingers, and informing the king that the success of the enterprise depends upon two things: first, the goodwill of the provinces; and secondly, the contribution of money. Behind him, two councillors repeating his gesture, and an old pedagogue. In the bottom order, the treasurer, with a dissatisfied countenance, is seated at a table, collecting the contributions from the provinces, which, from the inscription on the tablets, seems to have amounted to eight talents or £1600.

One province is paying, the others are begging for more time, while one behind the treasurer brings an offering of gold plate.

The upper order represents Greece backed up by Athena, with ægis and shield, who pats her on the back as she introduces her to Zeus, who, with Hera and Artemis, make up the picture on the left. Behind Athena, Apata (the goddess of craft), with lighted torches, and, beneath a hermes of Artemis, a personification of the Asiatic provinces of Greece holding a sceptre.

The neck represents the battle. This has been mistaken for a battle of Amazons, but it represents the Greeks fighting the same Persian provinces as are seen at the bottom of the principal picture. Reverse, Greece mounted on Pegasus, crowned by Victory. (*Canosa.*)

2884. *Incensiere* (T.). Figures of women and Fauns. (*Canosa.*)

IN THE DOORWAY,

1186. *A tre manichi* (T.). Two women at a shrine. (*R.*)

2885. The same. (Observe the umbrella.) (*Canosa.*)

2710. *A mascheroni.* Achilles dragging the body of Hector. (*Ruvo.*)

trying to drag her from the sanctuary.

2192. *Langella* (D.). Funeral shrine. A servant offering a helmet and shield to a warrior. (*Ruvo.*)

The cabinets of this room contain specimens of the Decadence period.

FIFTH ROOM

On the left of the door,

2364. *A colonnette* (T.). Boreas pursuing Orithyia. (*Sicily.*)

2361. *A tromba* (T.). Bellerophon and Pegasus advancing towards Iobates, king of Lycia, to claim his daughter. (*Ruvo.*)

2355. *Langella* (T.). Warrior in an *ædicula;* without, Bacchus, Ariadne, and others. (*Ruvo.*)

Near the doorway,

2712. The capture of the golden fleece. (*Sicily.*)

2350. *A rotelle* (T.). Bacchic sacrifice. Reverse, Centaurs and Greeks.

2027. *A rotelle* (T.). Orestes, condemned to death by Thoas, meets his sister Iphigenia, who saves him. (*Ruvo.*)

by Minerva and others. (*Ruvo.*)

In the Cabinet on the right of the window,

2614. Theseus and the Minotaur (*Puglia*) and other Archaic specimens.

Last Cabinet,

Near the door,

2024. *Campana* (T.). Cadmus, assisted by Minerva, attacking the dragon of Mars. Above, Thebes personified, sitting on a rock. Ins. (*Sicily.*)

SEVENTH ROOM.

In the centre,

†The following four vases "*a tromba*" on pillars, all alike in shape and style, and apparently painted by the same artist (T.). (*Ruvo.*)

2776. Medea on a chariot drawn by serpents.

502. Bacchus and Ariadne. The paintings on the neck of this vase are admirable.

501. Lycurgus, king of Thrace, held back by a man as he is pursuing the Mænades and trying to drive them from the sanctuary.

2775. Europa and her maidens sporting with the bull. The figures are beautifully drawn, and the face of the old shepherd on the left, who clearly thinks something "*uncanny*" is going forward, is admirable.

1668. (A.) Theseus and Pirithous fighting the Centaurs. (*Ruvo.*)

A tre manichi (G.). Hippolytus presenting a ... to an Amazon, who stands by. Hercules. Theseus and other Amazons. Below, a Bacchic procession.

1516. Vase a bottoni ed a fogliami. Hercules and an [illegible]

2179. *Langella.* A Victory disrobing Apollo, who plays upon the lyre.

2164. *A tre manichi* (G.). Women with an idol and a box, a crane in the centre. (*Vivenzio.*)

2160. *A tre manichi* (G.). Cassandra, followed by Mercury, asking Apollo for the prophetic gift. (*Nola.*)

2087. Theseus and the Minotaur.

2348. *A colonnette* (G.). A young man being taught to cast the spear. The cock falling off the *meta*, in token [illegible]

2352. *A colonnette* (G.). A shepherd followed by a flute player.

*2170. BALSAMARIUM. A lady seated and playing the lyre. Ins. "*How beautiful thou seemest to me.*" (*Locri.*) This vase is quoted by Arditi and Quaranta as unique.

2171. BALSAMARIUM. Erato playing the seven-stringed lyre and singing.

2165. *Langella.* Menelaus pursuing Helen.

THIRD CABINET (SECOND SHELF),

†2106. *Urna.* HERCULES rescuing DEJANIRA (G.). On the reverse, a gymnasiarch between two females. (*Nola.*)

> This vase has a curious history. Some years ago a country priest was felling a tree in his garden, when the earth gave way beneath one of the workmen, and he fell into what [illegible] vase. It contained human ashes and some beau[illegible] gold jewellery amongst them. The whole should hav[illegible] given up (at a price) to the Government, but the Du[illegible] persuaded the priest to give up the vase only, he himself

keeping the jewels, which he afterwards presented to the Library of the Rue Vivienne at Paris, where they now are.

2107. *Langella.* Apollo (as the sun) resting after his day's work. He holds a cup given him by the Hours to refresh him. His winged car is singularly like the equirotal bicycle. (*Nola.*)

2103. *Langella.* Man pursuing a well-dressed girl. Ins. "*The handsome captivator of damsels;*" and, above the girl, "*gracefully shaped.*" (*Nola.*)

THIRD WALL—TWO CABINETS,

Sundry *præfericula*, and a collection of rhytons and *canthari.*

2216. Grotesque rhyton. Head of Silenus. Above, a Faun chasing a Bacchante. (*Nola.*)

2196. *Rhyton.* Head of a griffin. Above, battle of griffins.

LAST WALL, FIRST CABINET,

Remarkable urn, with small vases and a bird on top of it.

2331. *Tazza* on a lofty pedestal. A chariot-race, with the *meta.* A vase of unique shape.

SECOND CABINET,

2312. *Hydria* (T.). Ulysses and Diomede leading off the horses of Rhesus, which were feeding in the Trojan fields. (*Ruvo.*)

7. *A calice.* Ægle and Arethusa, daughters of Hesperus. (*Nola.*)

1503. *A calice* (G.). The ambassadors of Agamemnon before Achilles. Below, a sacred procession. (1805. *Pæstum.*)

2045. Titans scaling Olympus. A fragment of a cylindrical vase. Of great interest for its grouping, drawing, and the graduation of the tints. (*Ruvo.*)

THIRD CABINET,

2275. *Balsamarium.* The garden of the Hesperides. Calypso offers the soporific to the dragon; the bird of Venus at her feet. Hermessa holding two apples and gathering a third; behind her, Hercules. Artist's name, Asteas. (*Pæstum.*)

LAST CABINET,

1370. *A campana* (D.). Theseus, or perhaps Hercules, with Minerva, seizing the tyrant Procrustes by the feet to

slay him upon the same bed whereon he slew strangers who trespassed in his dominions. (*Naples.*)

169. *A campana* (D.). The winged Sphinx of Thebes on a rock, addressed by Silenus.

THE SANTANGELO COLLECTION

Was purchased from the Santangelo family by the Municipality of Naples in 1865 for £8600, and is exhibited in three rooms opening to the left out of the first room of the vases. None of the specimens are numbered.

FIRST ROOM.

The floor is of magnificent mosaic from Pompeii.

The cabinets round the walls contain splendid specimens of all the periods. The glass cabinet in the window contains an unrivalled collection of *rhytons*, of magnificent form, design, and colour, and representing all the epochs.

Glass Cabinet in the centre,

Very fine Panathenaic and Archaic Greek vases, and some admirable specimens of the Transition and Decadence periods. At the further end is a "*Vaso bruciato*" of the Archaic epoch.

SECOND ROOM.

On the left,

Cabinets containing Roman terra-cotta and sundry small bronzes from tombs.

On columns,

Four vases of the Transition period. Small cinerary sarcophagus of a woman in terra-cotta.

Near the window,

Cabinet containing Roman glass and *ex-voto* offerings, cinerary urns, lamps, rhytons, and a few Archaic Corinthian vases.

Upon a handsome marble mosaic table from Pompeii,

A fine Greek vase, with figures in relief in terra-cotta, of great antiquity, probably 500 B.C.

THIRD ROOM.

On the left,

Greek and Roman sepulchral inscriptions.

Five locked cabinets, containing a celebrated collection of 42,000 Grecian and Mediæval coins.

Eighteen large vases, one Panathenaic, the others Transition; all first-rate.

On the end wall,

†Grand mosaic of a cock-fight, for a bag of money which stands upon a table between the caduceus of Peace and the palm of Victory. (*Canosa.*)

†Two unique mosaics in high relief, representing a *Camillus* and a *Bacchante.* (*Metaponto.*)

Fragment of a comic scene, in the style of Dioscorides.

Last wall,

Greek female head. (*Canino.*)

Fine mosaic of a leopard and other symbols of Bacchus. (*Canino.*)

Fragment of an Archaic bas-relief. (*Taranto.*)

In the centre,

Two glazed tables, containing Greek and Roman bronze coins (among which some specimens of the "*as*") and modern medals.

On a Pompeian table,

A large vase representing hell, Proserpine seated, Orpheus, Pluto, Cerberus, and the infernal gods. Above, battle of Greeks and Amazons. (*Ruvo.*)

In the centre of the staircase

THE LIBRARY.

The Great Hall is sixty-one yards long by twenty-three broad, contains 90,000 volumes, and has a surprising echo, which will repeat the sound thirty times. The walls are decorated with eighteen pictures, by Carlo Drago, of the history of the Farnese family; and the ceiling by Bondelli represents Virtue crowning Ferdinand I. and his wife Caroline, queen of Austria. Upon the floor is an admirable meridian line, made in 1791 by Grassi and Caselli.

There are some twenty other rooms, with 90,000 more books, assigned to students and the staff.

AMONG OTHER REMARKABLE BOOKS ARE—

The Katholicon of Giovanni Balbi, printed at Mayence in 1460.

The Biblia Maguntina, on parchment, 1462.

A highly esteemed *editio princeps* of the Lactance, printed at Florence in 1488, and some fine specimens from the early Neapolitan presses.

Three hundred Aldines.

One hundred and fifteen Stefani and Giunti; numerous atlases, four hundred and sixteen volumes of drawings and engravings, and a large collection of unprinted books and Bodonian editions.

Seventy-five manuscripts in Arabic, Turkish, Persian, Syrian, Chinese, &c., of which the most valuable came from Troia in Puglia.

Some 600 MSS. from San Giovanni a Carbonara, and five from San Martino, besides others from suppressed monasteries. Farnèse MSS. in modern languages, including compositions of the Troubadours in Provençal, and one in English verse of the fourteenth century treating of the life of St. Alexis.

There are 4466 autographs, including those of St. Thomas Aquinas, Tasso, Vico, Pyrrhus Ligonius, Card. Seripando, Gravina, Mastorelli, Mazzocchi, and others.

The book of St. Prospero, presented in 1108 to the Church of Troia; and two papyri of the fourteenth century, one of which contains an assignment of rental by Odoacer, king of the Turcilinges and Herules, and is a part of the one in the library of Vienna. The other is in Gothic and Latin characters.

†There is a large number of illuminated missals, and two Breviaries of the Farnese family deserve especial notice. The 'Office of the Virgin' is so rich in flowers and colouring that it is known by the name of the "*Flora.*"

A bust of the famous antiquary Professor Fiorelli stands in the Great Hall, erected in 1874.

UPPER FLOOR—RIGHT.

ARTICLES OF FOOD, etc., FROM POMPEII.

The doorway leading to this department is on the *left* at the top of the stairs.

The walls are decorated with careful copies of Pompeian frescoes, the originals of which are downstairs.

ON THE LEFT OF THE DOOR,

84595 *et seq.* Fourteen loaves, selected from eighty-six which were found *in an oven* at Pompeii.

84596. LOAF inscribed ELERIS. Q. CRANI. E. R. I. . . SER. . . .

84596. A small ring cake, like the Neapolitan *tarallo.*

A loaf and a half found *on the counter*, evidently cut to make up the weights of the others.

NEXT WALL,

84613 *et seq.* Case containing many different sorts of grain; millet, lentils, barley, pepper, wheat, and beans.

SECOND DIVISION,

84621 to 84625. Pine-nuts, walnuts, figs, pears, and chestnuts.

THIRD DIVISION,

84628 to 84638. Carob bean-pods, pomegranate flowers, Barcelona nuts, garlic, dates, raisins, almonds, and onions.

FOURTH DIVISION,

84639 to 84072. Piece of cake, knucklebones, wax, honeycomb, eggs, bones of a fish and of a fowl.

WALL NEAR WINDOW,

847–03. Meat. –04. Pigments. –08. A piece of asphalte for roofing. –09. A cake of pitch. –10–11. Pigments. –12. Sulphur. –13. Plaster. –14. Talc for windows.

IN AN UPRIGHT GLAZED CABINET, BOTTOM SHELF,

84839. Meat in a double saucepan; figs, olives, and dried grapes.

SECOND SHELF,

84843. Barley and oil (in ancient bottles).

TOP SHELF,

84846. Glass jar containing petrified wine.

84847. Flour in a jar.

84849. Eight modern glass tubes, hermetically sealed, containing olives preserved in oil, and caviare.

Last wall, First Division,

Sundry ropes.

Second Division,

Nets, balls of thread, netting needles, cork floats.

109782. Nets for ladies' hair.

Third Division,

84732. Charred cloth purse, with three bronze coins of the Emperor Vespasian, found with one of the skeletons in the House of Diomede.

847–33. Sandal soles made of grass. –34. Cloth. –35. Purse with money. –36. Linen. –37. Silk wound on a bobbin.

Fourth Division,

847–47. Wicker wrapper for cream cheese, as used in Naples. –43. Straw. –44. Plates. –55. A boar's tusk. –56. Buttons. –57. A tassel, or perhaps a bunch of lavender. –46. Amber. –59. Coral.

Fifth Division,

847–61. Asbestos or uninflammable cloth. Sundry cords. –66. Lamp wicks. –63. Linen found in a wash-tub.

Last Division,

Shells of snails, whelks, oysters, a tortoiseshell.

In the centre of the room,

A handsome glass jar, containing olive oil. Age has given this vessel a superb enamel and a brilliant colour. It has been hermetically sealed to prevent evaporation. (1872. *Pompeii.*)

In an upright glass case,

A strip of Asbestos cloth, found in 1835 by some peasants in the Abruzzi.

Being incombustible, it was used by the ancients to collect the ashes of the dead after cremation; and the finders, who used it to clean out their ovens, could not imagine how it was that it came out clean, and uninjured by the fire.

COLLECTION OF PAPYRI.

ANTE-ROOM.

ON THE WALLS,

Copies of Pompeian mosaics and frescoes, notably the large picture from the House of Orpheus.

IN THE CENTRE (*in a glass case*),

ASHES in which the impression made by the bosom, the shoulders, and a part of the back of a female body, supposed to have been Diomede's wife, may still be distinguished. Rich ornaments of gold (see Room of the Gems) and a bronze key inlaid with silver, in a purse, were found by this corpse.

†A MODEL of the *House of the Tragic Poet* at Pompeii. When the two sections are united, it is surprising to observe how small an amount of light could penetrate into the house.

CORK MODELS of the *temples* at Pæstum; also of the *three columns* which remain of the Temple of Constantine in the *Campo Vaccino* in Rome; and of the Roman Coliseum.

THE PAPYRI.

In ancient times the papyrus grew in Egypt. It is now found in Syria and on the river Anapo near Syracuse, the only place where it grows in Europe. It has an angular stem without leaves, and grows to the height of about ten feet; the flowers form a bushy crown to each stem. No doubt all the early books of the Bible were written upon it, and the remarkable prophecy of Isaiah xix. 7 against Egypt has been literally fulfilled: "The paper reeds by the brooks . . . . shall wither . . . . be driven away, and be no more."

The manufacture of the papyrus was performed by rolling out the reed and joining the strips together lengthwise with Nile water, paste, or the juice of the plant.

The manuscripts (called *Volumina*, because they were rolled) were only written on one side, and hence Juvenal speaks of an unusually long play as written on both sides

(see also Ezek. ii. 10; Rev. v. 1). The rolls written on both sides were called "*opistographa*." When the book was complete, it was rolled upon a stick, usually ornamented with a boss at each end, and its title was tied to it.

The sticks upon which the papyri of Herculaneum were rolled did not project beyond the edge of the roll.

These were found in January 1752, in a house 100 feet beneath the garden of the convent of St. Augustine, at Resina; in which the sitting Mercury, the drunken Faun, the two Discobuli, the sleeping Faun, the busts of Plato, Seneca, Scipio Africanus, Epicurus, Demosthenes, and Zeno, were also discovered.

The library of this house was furnished with shelves against the walls, and a central bookcase in the middle of the room, containing together some three thousand charred papyri, inkstands, and reeds for writing. When first discovered, they were taken for pieces of charcoal; about half of them were destroyed and the house was called the "*Casa del Carbonaro*," and it was not till much later that they were discovered to be literary treasures, perhaps of inestimable value. Hitherto nothing special has been found among them, but there is no saying what may yet come to light.

At first the greatest difficulty was experienced in deciphering them, and many were destroyed in the first attempts of the experts; but, thanks to the ingenuity of the Rev. A. Piaggi, a way was found to unroll these cylinders and to fix them upon a transparent membrane. Each papyrus consists of about one hundred pages, and about five hundred have been unrolled.

The following is the method adopted in the case of those that have been published. The left page of the book is devoted to a *facsimile* reproduction of the papyrus. Then, where words or letters are missing, they are supplied by the conjecture of the experts, and printed in red ink; the page opposite being devoted to a Latin translation and notes by the readers. These volumes can be seen in the room and are worth looking at, if only as a specimen of careful classical investigation.

The following have been published:—

PHILODEMUS: On Music—Life and Manners (abridged from Zeno on Freedom of Reason, lib. ix.)—On Vice, lib. x.

—On Rhetoric (4)—Life and Religion—On what is useful to the people, according to Homer—On Vices and their opposite Virtues—On Phenomena—On Animals—On Poems; and lastly, a paper of questionable morality.

Epicurus, *de Natura*. Books ii., xi., and two others.

Polystratus on Pride.

Chrysippus, *de Providentiâ*.

Metrodorus (?) on Sensations.

Fragment of a Latin poem, perhaps referring to the battle of Actium; and a few other writings of uncertain authorship.

WAXED TABLETS (*Tabulæ*).

Thin pieces of wood countersunk and covered with wax on the inner side, and folding bookwise on a hinge (Hom. Il. vi. 169). They were made in two, three, or more folds, and those containing important matter were sealed by a thread passing through the margin and secured by wax to the exterior. The manuscript was scratched upon the wax with a pointed stylus, and could be erased with the blunt end of the same instrument.

In 1875 a large box was found in the "*House of Jucundus*" at Pompeii, containing a number of these tablets, bearing Latin and (one or two of them) Greek inscriptions, interpreted by Professor de Petra to be contracts, bonds, and receipts. The name of Jucundus appears upon them all, and in the house was a most beautiful bronze bust (see large Bronzes, No. 110663, p. 68), bearing the inscription "*Genio L. Nostri Felix L.*," being no doubt the portrait of the usurer Lucius Cæcilius Jucundus, who transacted loans at the rate of 2 per cent. per month, the term of payment being one month.

We annex a version of one of these documents, with Professor de Petra's interpretation.

34. It consists of three tablets, of which two were surrounded by a thread, which was sealed by all the witnesses. The third was separate, and contained a summary or memorandum of the transaction for reference.

The tablets themselves may be seen at the extreme left of the case, on the side away from the window, in the middle of the last room, but no one but an expert can read them.

"HS. N I ƆƆ ∞ ∞ ∞ DLXII. Quae pecunia in stipulatum L. Caecili Jucundi venit ab auctionem Pulliae Lampuridis mercede minus.

"Persoluta habere se dixit Pullia Lampuris ab L. Caecilio Jucundo.

"Act. Pomp. x. k. Januar. Nerone Caesare II. L. Caesio Martia Cos."

Then follow the names of the witnesses:—"L. Vedi Cerati, A. Caecili Philolog., Cn. Helvi. Apollon., M. Fabi Crusero, D. Volc. Thalli, Sex. Pomp. Axsioch., P. Sexti Primi, C. Vibi Alcimi.

"Nerone Caesare II. L. Caesio Martiale Cos.—x. k. Januarias Sex. Pompeius Axiochus scripsi rogatu Pulliae Lampuridis eam accepisse ab L. Caecilio Jucundo sester. nummum octo millia quingenti sexages dupundius ob auctionem ejus ex interrogatione facta tabellarum signatarum."

THE INTERPRETATION FOLLOWS:

"Eight thousand five hundred and sixty-two sesterces (£75) in specie. This sum has been credited by L. Cæcilius Jucundus on account of the auction of Pullia Lampuris —less commission.

"Pullia Lampuris acknowledges the receipt from L. Cæcilius Jucundus.

"Executed at Pompeii the tenth day before the kalends of January (23rd December, A.D. 57), under the consulate of Nero Cæsar (Consul for the second time) and of L. Cæsius Martial."

The witnesses' names and seals as above.

"Under the consulate of Cæsar Nero (for the second time) and of Cæsius Martial, the tenth day before the kalends of January, I, Sextus Pompeius Axiochus, at the request of Pullia Lampuris, have witnessed that she received from L. Cæcilius Jucundus the sum of eight thousand five hundred and sixty sesterces, plus one dupundius, proceeds of a sale by auction, according to stipulations written and signed."

The dupundius was a bronze coin, equal to two "*as*."

Several other tablets have been read; among them the memorandum of the purchase of a slave for 2500 sesterces, about £20.

PICTURE GALLERY.

RIGHT WING (NORTH ITALIAN SCHOOLS).

FIRST HALL.

A small room, for the sale of artists' copies, opens into this Hall.

Eight large sketches by Caracci, for the frescoes of the Church of Parma, representing Jesus, the Virgin, Angels, &c.

SECOND HALL.

ROMAN SCHOOL.

1. PANNINI (*School of*). The Coliseum and Arch of Constantine. *Panel.*

2. THE SAME. Ruins of Rome. *Oval canvas.*

3. GIUSEPPE CESARI (*il Cavalier d'Arpino*). St. Michael casting Satan into the pit. *Panel.*

4. THE SAME. Angels. *Oval panel.*

5. CLAUDE GELLÉE (*il Lorenese*). Marine, with ships and figures; sunset. *Canvas.*

6. CARLO MARATTA (*School of*). The Virgin presenting Jesus to the Magi. *Canvas.*

7. CAV. D'ARPINO. The Last Supper. *Panel.*

8. THE SAME. Glory of Angels. *Panel.*

9. SASSOFERRATO. The Holy Family. *Canvas.*

10. PANNINI. Temple of Jupiter Stator. *Oval canvas.*

11. FRANCESCO PENNI (*il Fattorino*). Jesus at table with the Apostles. *Panel.*

12. RAPHAEL (*School of*). His mother (?). *Panel.*

13. THE SAME. Head of Joseph. *Panel.*

14. IL FATTORINO. Head of the Baptist; Herodias and her daughter. *Panel.*

15. Giovanni Spagna. Holy Family, in a pleasing landscape. *Oval panel.*

16. Copy after Raphael. "*Madonna del Velo.*" *Panel.*

17. Polidoro di Caravaggio. Christ on Calvary. *P.*

18. Siciolante (*il Sermoneta*). St. Catherine. *Panel.*

19. Perugino (*School of*). The Virgin and Child. *P.*

20. Copy after Raphael. "*Madonna del Passeggio.*" *Panel.*

21. Pinturicchio (*School of*). The Saviour's cradle and angels. *Panel.*

22. Barocci (*School of*). The Salutation. *Canvas.*

23. Polidoro da Caravaggio. Adoration of the shepherds. *Panel.*

24. Federigo Barocci. Holy Family. *Canvas.*

25. Barocci (*School of*). Holy Family. *Canvas.*

26. Raphael (*School of*). The Virgin and Child with St. John. *Circular panel.*

27. Il Sassoferrato. The Saviour's cradle and angels. *Canvas.*

28. Raphael (*School of*). The Virgin and Child. *P.*

29. Roman School. Holy Family. *Panel.*

30. Raphael (*School of*). Urban IV. *Panel.*

31. Il Fattorino. Christ in the house of Simon. *P.*

32. Copy after Raphael, in the Borghese Gallery at Rome. The burial of Jesus. *Panel.*

33. Sebastiano Bourdon. The Virgin and Child with St. John. *Canvas.*

34. Il Sassoferrato. The Virgin. *Canvas.*

35. Roman School. The Virgin in a niche. *Panel.*

36. Cavalier d'Arpino. Angels. *Oval panel.*

37. Roman School. A Saint of the order of St. Theresa. *P.*

38. D'Arpino. St. Nicholas of Bari, and angels. *Oval panel.*

39. Luigi Garzi. The Virgin visiting Elisabeth. *C.*

40. Poussin (*School of*). Landscape. *Canvas.*

41. Francesco Vanni. The Saviour appearing to Mary Magdalen as a gardener. *Panel.*

42. Poussin (*School of*). Landscape. *Canvas.*

43. Roman School. Eight Apostles. *Copper.*

44. Copy after Raphael. Lucretia dying. *Panel.*

45. Poussin (*School of*). Landscape with waterfall. *C.*

46. P. di Caravaggio. Jesus falling under the cross. *P.*

Questo stesso oggetto è a Londra, chiamato „ Mad… della casa Bridgewater del Raffaello „
Una copia è a Berlino

47. PANNINI. Charles III. de Bourbon on horseback, in the square of St. Peter's at Rome. *Canvas.*

48. P. SUBLEYRAS. The woman taken in adultery. *C.*

49. CARLO MARATTA. The Virgin and Child with St. Joseph. *Canvas.*

50. SUBLEYRAS. Christ and the Centurion. *Canvas.*

51. RAFFAELE MENGS. Fernando IV. de Bourbon, at the age of twelve. *Canvas.*

52. POUSSIN (*School of*). Landscape with figures. *C.*

53. PANNINI. Charles III. de Bourbon presenting himself to Benoît XIV. at the Vatican. *Canvas.*

54. D'ARPINO. Jesus appearing to Mary Magdalen as a gardener. *Canvas.*

55. MENGS. The king of Sardinia as a young man. *C.*

56. D'ARPINO. Jesus and the woman of Samaria. *C.*

57. IL FATTORINO. The marriage at Cana. *Panel.*

THIRD HALL.

PARMESAN AND GENOESE SCHOOLS.

1. SIMON VOVET. An angel holding a lance emblematic of the Passion. *Canvas.*

2. BERNARDO STROZZI (*il Prete Genovese*). A monk. *C.*

3. STORER. The angel delivering St. Peter. *Canvas.*

4. CASTIGLIONE. A young woman playing with her child on a rich carpet covered with flowers and confectionery. *Canvas.*

5. PARMIGIANINO (*School of*). Portrait of a young Farnese prince. *Canvas.*

6. GENOESE SCHOOL. The Virgin and Child. *Canvas.*

7. VOVET. Angel with emblems of the Passion. *Canvas.*

8. STORER. Adoration of the shepherds. *Canvas.*

9. PARMESAN SCHOOL. The Virgin and Child with St. John. *Canvas on panel.*

10. PARMIGIANINO. A small Holy Family. *Canvas.*

11. CORREGGIO (*School of*). Monk's head. *Canvas.*

12. PARMIGIANINO. The Virgin and Child. *Canvas.*

13. STORER. Jesus led away to Pilate. Torchlight. *C.*

14. PARMIGIANINO (*School of*). The Virgin and Child, surrounded by angels. *Copper.*

15. Parmigianino. A sketch. The Virgin and Child, with angels. *Panel.*

16. Schidone. Charity. *Canvas.*

17. Parmesan School. The Virgin with two saints, and the Child surrounded by angels. *Canvas.*

18. Correggio (*School of*). Jesus crowned with thorns. *Panel.*

19. Parmigianino (*School of*). Portrait of a young princess wearing a coral necklace. *Panel.*

20. Parmigianino. Two boys laughing. *Canvas.*

21. Schidone. Cupid at rest. *Canvas.*

22. Storer. The supper at Emmaus. Candle-light. *C.*

23. Schidone. Small Holy Family. *Panel.*

24. Parmigianino (*School of*). Head of a princess. *P.*

25. The same. The Holy Family, Mary Magdalen, and St. Catherine. *Canvas.*

26. The same. Holy Family. *Panel.*

27. Milanese School. The Virgin and Child, with St. Jerome and a bishop. *Panel.*

28. Schidone (*School of*). St. Lawrence kneeling, and a cherub showing the emblem of his martyrdom. *Canvas.*

29. Parmesan School. St. John Baptist. *Panel.*

30. Schidone (*School of*). Holy Family. *Panel.*

31. Parmesan School. The Virgin and Jesus sustained by cherubim. The Baptist and St. Catherine. *Panel.*

32. The same. The Virgin and Child caressing St. Catherine. *Canvas.*

33. Milanese School. Adoration of the Magi. *Panel.*

34. Schidone (*School of*). Small Holy Family. *Panel.*

35. Parmigianino. Child studying the alphabet. *Panel.*

36. Parmesan School. Portrait of a Farnese prince. *P.*

37. Parmigianino. The city of Parma, as Pallas, embracing Alex. Farnese seated on a globe. *Canvas.*

38. Cristoforo Storer. Holy Family. Lamplight. *C.*

39. Schidone. The Holy Family in glory, with angels and cherubim. Below, four saints. *Canvas.*

40. Castiglione. Landscape. The Baptist sleeping; in the foreground, the symbolic lamb. *Canvas.*

41. Cristoforo Storer. The supper at Emmaus. *C.*

FOURTH HALL.

LOMBARD AND PARMESAN SCHOOLS.

1. Schidone. The shoemaker of Paul III. *Canvas.*

2. Parmigianino (*School of*). The marriage of St. Catherine. *Panel.*

3. Schidone (*School of*). St. Paul, sitting. *Canvas.*

4. Schidone. St. John with the lamb. *Panel.*

5. Correggio (*School of*). The dead Christ. *Canvas.*

6. Procaccini (*School of*). The Salutation. *Canvas.*

7. Schidone. Jesus and two Jews. *Panel.*

8. Parmigianino (*School of*). The Virgin and Child with St. Lawrence. *Canvas.*

9. Schidone (*School of*). St. Sebastian. *Canvas.*

10. Schidone. The Saviour advising the Pharisees to render tribute. *Panel.*

11. Bernardino Luino. St. John the Baptist. *Panel.*

12. Parmigianino. Amerigo Vespucci. *Panel.*

13. The same. The Annunciation. *Canvas.*

14. Parmesan School. Two angels in the clouds. *C.*

15. Leonardo da Vinci (*School of*). Two devotees admiring the Virgin and Child. *Panel.* Colorito da C. da Sesto

16. Parmigianino. St. Clara holding a book and the sacred ciborium. *Canvas.*

17. Cesare da Sesto. The adoration of the Magi; rich architectural background. *Panel.*

18. Boltraffio. Jesus embracing St. John. (After Leonardo da Vinci.) *Panel.*

19. Niccolò dell' Abate. After Leonardo da Vinci. "*Madonna delle rocce.*" *Canvas.* L'originale del da Vinci è a Parigi

20. Parmesan School. The Virgin and Child with saints. *Panel.*

21. Parmigianino (*School of*). Holy Family with St. Catherine. *Canvas.*

22. Niccolò dell' Abate. The rest in Egypt. *Canvas.*

23. Schidone (*School of*). The tailor of Pope Paul III. (Farnese). *Canvas.*

24. Old Lombard School. The Visitation, cradle, and adoration of the Magi. In three sections. *Panel.*

25. Correggio (*School of*). The Assumption of the Virgin, in presence of the Apostles. *Panel.*

26. Parmigianino (*School of*). Minerva. *Canvas.*

27. Schidone (*School of*). Two angels bearing the symbol of redemption. *Canvas.*

28. L. da Vinci (*School of*). Holy Family. *Panel.*

29. Same School. Two Cupids and a Satyr looking at a sleeping Bacchante. *Panel.*

30. Parmigianino (*School of*). Portrait of a young prince. *Panel.*

31. Schidone (*School of*). The Virgin and Child. *C.*

32. Schidone. The rest in Egypt. *Panel.*

33. The same. Gauthier's music master. *Canvas.*

34. The same. A soldier announcing to some women the massacre of the innocents. *Canvas.*

35. The same. The Agony in the garden. *Canvas.*

36. Milanese School. The Virgin and Child enthroned. On each side, two bishops. *Panel.*

37. Schidone. An old man. *Canvas.*

38. The same. A lute player. *Canvas.*

39. The same. St. Cecilia and an angel. *Canvas.*

40. The same. Joseph and John Baptist. *Canvas.*

FIFTH HALL.

VENETIAN SCHOOL.

1. Luigi Vivarini. The Virgin and Child with two nuns. *Panel*, forming a triptych.

2. Tintoretto (*School of*). Jupiter on the globe, surrounded by divinities. *Circular canvas.*

3. Giambattista Zelotti. The Virgin and Child, with saints in adoration. *Canvas.*

4. Tintoretto (*School of*). Jupiter at table with the divinities of Olympus. *Circular canvas.*

†5. Bartolommeo Vivarini. The Virgin and Child, St. Niccolò da Bari, St. Rocco and two bishops. Signed and dated 1465. *Panel.*

6. Venetian School. The Virgin crowned by angels. *Canvas.*

7. Giorgio Barbarelli (*Giorgione*). Portrait of *Antonello*, prince of Salerno. *Canvas.*

8. Attributed to Del Piombo. Anne Boleyn (?). *Canvas.*

9. S. del Piombo. Head of a young man. *Slate.*

†10. Bernardo Bellotti (*Canaletto*). Church of SS. John and Paul at Venice. *Canvas.*

11. Giacomo del Ponte (*the elder Bassano*). A richly dressed Venetian lady. *Canvas.*

12. Titian (*School of*). Portrait of his wife. *Canvas.*

13. Canaletto. Venice from the Grand Canal, with the church of *Santa Maria degli Scalzi*. *Canvas.*

14. Dosso-Dossi. Small Holy Family. *Panel.*

15. Sebastiano del Piombo. Monk's head. *Slate.*

16. Venetian School. A young prince dressed in red. *Panel.*

17. Canaletto. Venice from the Rialto. *Canvas.*

18. Titian (*School of*). Portrait of a Cardinal. *Canvas.*

19. Copy after Titian. Paul III. (Farnese). *Canvas.*

†20. Titian. Paul III. (Farnese) with his nephew Pier Luigi, and a Cardinal. Sketch on *canvas.*

21. Titian (*School of*). Portrait of a lady. *Canvas.*

22. Canaletto. Venice from the Grand Canal, with the Balbi and Foscari palaces. *Canvas.*

†23. P. Veronese. The Circumcision. *Canvas.*

24. Copy after Titian. Portrait of Charles V. *Canvas.*

25. Canaletto. *S. Maria della Salute*, Venice. *Canvas.*

26. Venetian School. Adoration of the Magi. *Canvas.*

27. Del Piombo (*School of*). Soldier's head. *Canvas.*

28. Tiberio Tinelli. Portrait of a gentleman. *Canvas.*

29. Canaletto. The Custom-house at Venice. *Canvas.*

30. Torbido (*il Moro*). Old man with a grey beard. *C.*

31. Girolamo Muziano. St. Francis at his orisons. *C.*

32. Alessandro Bonvicino (*Moretto da Brescia*). Jesus bound to the column. *Panel.*

33. Antonio Cicala. Paradise. Sketch for the cupola of a church. *Canvas.*

34. Teoscopoli (*dalle Greche*). Child blowing a live coal. *Canvas.*

35. Giacomo Robusti (*Tintoretto*). The Virgin on a crescent, surrounded by cherubim. *Canvas.*

36. Leonardo del Ponte (*il Bassano*) (*School of*). The miracle of the loaves and fishes. Monte Cassino in the distance. *Canvas.*

37. Copy after Paolo Veronese. The Centurion before Jesus. *Canvas.*

38. Dosso-Dossi. A bishop adoring the Virgin and Child. *Panel.*

39. Tisi da Garofalo. St. Sebastian. *Panel.*

40. Andrea Mantegna (*School of*). The Resurrection of Jesus. *Panel.*

41. Il Bassano. A market. *Canvas.*

42. Veronese (*School of*). The finding of Moses. *C.*

43. Santacroce (?). The martyrdom of St. Lawrence. *Panel.*

44. Fede Galizia. The adoration of the Magi. *Canvas.*

45. Canaletto. The Doge's Palace, Venice. *Canvas.*

46. Andrea Mantegna. St. Eufemia. *Canvas.*

47. Canaletto. The Grand Canal. *Canvas.*

48. Dalle Greche. Portrait of Giulio Clovio. *Panel.*

49. Copy after Titian. The Virgin and Child, with the Magdalen offering the vase of ointment. *Canvas.*

50. Del Piombo (*School of*). Female head. *Canvas.*

51. Canaletto. The *palazzo Turchi* at Venice. *Canvas.*

52. Garofalo. The adoration of the Magi. *Panel.*

†53. Andrea Schiavone. Christ before Herod. *Canvas.*

54. Giambellino (*School of*). The Circumcision. *Panel.*

55. Canaletto. *Riva degli Schiavoni* at Venice. *C.*

56. Lorenzo Lotti. The Virgin and Child, with SS. John and Peter. *Panel.*

57. Tintoretto. A naked man whispering in the ear of Jesus. *Canvas.*

58. Venetian School. Head of a young man with a cap. *Canvas.*

59. Canaletto. The Doge's palace and the square of St. Mark, at Venice. *Canvas.*

? †60. Titian (*School of*)? Holy Family, with St. Barbara and others. *Panel.*

61. Tintoretto. The Virgin and Child, crowned by cherubs. *Canvas.*

62. Canaletto. Tower of the Lions at Venice. *C.*

Garofalo 63. Garofalo (~~*School of*~~). The Circumcision. *Panel.*

64. Giambellino (*School of*). Profile of a young man wearing a cap and a red tunic. *Panel.*

65. Palma, *the Younger* (*School of*). Jesus lying dead upon his mother's knees. *Canvas.*

66. Venetian School. St. Jerome, St. John, and a young man kneeling. *Canvas.*

There is no evidence that any lava at all flowed from the mountain in the eruption of A.D. 79, and the records of Vesuvius show that the first fluid lava which flowed down its sides into the sea in historic times was in A.D. 1036. Till then, the eruptions had produced ashes, pumice-stone, and various kinds of scoriæ, but no fluid lava; but since that time, red-hot lava, like a stream of molten iron, has flowed over the site of Herculaneum no less than eleven times.

The pressure of this enormous mass still further solidified the cement beneath it, and not only added to the difficulties of excavation, but caused the ignorant to jump to the conclusion that what is in reality *tufa* of surprising hardness was once molten lava, which to have come there at all must have flowed at such a temperature as to have utterly destroyed everything that came in its way.

Herculaneum remained buried and forgotten for many centuries, and then a fortunate chance led to its discovery. The Prince of Elbœuf, in building a country-house near the Alcanterine monastery in Portici in 1720, noticed some pieces of rare marble which the peasants of Resina had taken out of a well. He immediately caused excavations to be made, and found many statues and columns of temples. In the course of five years he recovered relics of all sorts, which he sent to Prince Eugenio of Savoy and to Louis XIV., king of France.

In 1738, Charles III. of Naples forbade excavations by private persons, and began systematic investigations, sending all articles which were discovered to the Museum at Portici. These articles were subsequently transferred to Naples, and became the foundation of the Bourbon Museum. It is to this king that is due the discovery of the theatre, the basilica, several temples, the papyri, and many of the most precious treasures of art in bronze and marble that now enrich the Neapolitan Museum.

The excavations were interrupted for many years, but they were resumed in 1828 by order of Francesco I., and they have since been continued as means and opportunity have permitted.

THE END.

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